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BERTHA KALIGH

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NEW YORK, FEBRUARY 26, 1910

The entertainment of a bevy of multimillionaires in the vaulted precincts of the National City Bank by employees who organized a minstrel show affords another token of the sort of amusement desired by the tired business man.

A BLACK CROOK company was held up the other day in a Missouri town on the theory that its offering was an offense to morality. Yet the grandfathers indorsed this sort of entertainment. So much for "the palmy days."

AND so a titled barefoot dancer, who does not otherwise affect much attire on the stage, offended by King Edward's discouragement of her efforts, is to come to America. Well, frankness in disclosure is not novel here, and sometimes it is excused by the art of the discloser.

A FRENCH savant declares that by hypnotism he can make the clumsiest of persons a perfect dancer in a few minutes. A New York savant not long ago insisted that he could develop an actor by the same means. In fictional theory a TILLEY sang divinely under like influence. Who knows but that the world shall yet be flooded with geniuses, after all?

CHANCELLOR DAY, of Syracuse University, has declined to act as a patron of an association of amateurs of that institution whose object is the playing of plays. All well-regulated universities nowadays have student dramatic societies, and some of them have chairs of dramatic literature or the like. And still some persons prominent as educators regard the world of student activity as one would observe things through a gimlet hole from behind an ancient barricade.

FAULT is frequently found with the drama for its alleged lack of verity. But how about history? Here is a New England iconoclast—possibly of Tory ancestry—who, after searching the records, declares that SAMUEL ADAMS was a ne'er-do-well; that JOHN HANCOCK defaulted as treasurer of Harvard College; that BENJAMIN FRANKLIN rifled the mails when postmaster, and that many of the signers of the Declaration of Independence were smugglers. Yet "perfect" men are as colorless in history as they are in drama.

BE AN ACTOR FIRST?

"To be a playwright, be an actor first." Thus said a well-known actor the other day in an interview with a newspaper man who sought his opinion on the art of writing plays.

This actor was encountered in the toil of reading manuscripts submitted to him by aspiring dramatists. And he found that the most common faults of the writers related to the technique of the stage, of which they disclosed little or no knowledge.

His experience in this ran parallel to the experience of others to whom plays are submitted. Of the thousands of plays sent to managers and actors by ambitious writers, but an infinitesimal number show even a superficial knowledge of practical stage requirements.

A great number of new plays submitted, it should be said, have other faults as fatal as the lack of stage knowledge they disclose. Some of them project a multitude of characters—so many, in fact, that the story attempted is confused—and even in the multitude there are none of the sharp contrasts which make a drama, as they make a story, interesting, either as closely allied to the plot or but incidental to it. The crudities unfolded in any given number of plays submitted by novices, in fact, tend to make hopeless the perusal of subsequent offerings by unskilled hands. If there is not a confused multitude of characters, there is lack of action—a mere mass of dialogue of little literary value and of no dramatic worth—or an impossible number of acts, or a too voluminous detail where the acts are conventional in number, or the other extreme is presented, a meagreness that affords no reasonable basis for a play. In fact, there is no line of human effort to-day that shows so great a waste of time, energy and good paper and ink as the writing of plays.

But should a playwright "be an actor first"? That is a question which affords opportunity for discussion. SHAKESPEARE was an actor, but he in all things related to the theatre so transcends the rest of humanity that it is not pertinent to cite his case in the premises. COLLEY CIBBER was an actor, and a number of the playwrights of old were also players. GARRICK wrote and "arranged" plays, but his fame is purely histrionic. PINERO was an actor, but tradition says he was a bad actor, whereas he is a great dramatist. STEPHEN PHILLIPS was an actor, and to many his technique is the better part of his poetic dramas. And the list could be extended.

Yet the ordinary actor who turns to playwriting usually seeks to exalt his own ego. His plays as a rule are written with his own personality in mind. His ultimate desire is to act. Therefore, he labors upon something in which he sees himself as the central figure from first to last. Possibly through unconscious cerebration he weaves into his fabric this situation or that situation—or something very like—in which at some time he has "scored heavily." In the end, as the record shows, he has a theatrical patchwork in which there are many stirring moments, reminiscent of other effective moments in his career.

This, of course, is what the ordinary actor does. The extraordinary actor is a genius. And the achievements of genius—either in acting or playwriting, or in a combination of these vocations—make another story. In fact, genius manifests itself so infrequently and with such a distinct individuality that bases for comparison are difficult to identify and assemble.

THE German Crown Prince, "placed under detention" by his royal father for visiting a Berlin theatre without first signifying his purpose, while undergoing his punishment must have ruminated on the freedom of more humble persons in the premises.

THE prima donna who sued a Boston hotel proprietor for damages on the ground that his chef had named a soup in her honor is not to be blamed, even though the liquid represented a culinary triumph. There is something too much of this commercial desire to bask in the reflection of a distinguished name.

PERSONAL



Photo Apeda, N. Y.

HERNE.—From Chicago comes the tidings that Chrysal Herne has won success in Miss Philura, her first starring vehicle. She is a worthy daughter of her late father, James A. Herne, and like him earns her meed of praise by conscientious work. Her play is described as a "worthy little play of New England life," and her work is called artistic, skillful and altogether charming. By birth Miss Herne is a New England girl and in tastes she is artistic and charming. Her work is, indeed, skillful. Beginning her career at the age of sixteen years with her father in The Rev. Griffith Davenport, she continued with him till his death two seasons later. Her term of apprenticeship continued in the companies of E. H. Sothern, Nat Goodwin, Arthur Byron, and Arnold Daly. With Mr. Daly she won deserved note in the George Bernard Shaw heroine, appearing in Candida, The Man of Destiny, You Never Can Tell, Mrs. Warren's Profession, John Bull's Other Island, and Arms and the Man. As leading lady of the New Theatre in Chicago, an attempt of Chicago people to establish an endowed theatre, Miss Herne appeared in a wide variety of parts. With the experience gained in these roles and in many other parts Miss Herne came to The Melting Pot admirably equipped for her excellent portrayal of Vera Ravendel. From the Melting Pot she graduated into the ranks of stardom.

WISE.—Philadelphia weather proved unkind to jovial "Tom" Wise last week and compelled his retirement from the cast of A Gentleman from Mississippi for a few days. James Lackaye assumed his role with much success during Mr. Wise's absence. There are but few in the profession who enjoy the popularity which good-natured Tom Wise has won by his blunt and always kind-hearted manner. The part of Senator Langdon from Mississippi, the man who allows nothing to ruffle the course of his life, but who, in spite of his carelessness, has an undercurrent of energy which is strong for the right, is Mr. Wise's best role yet. Since Mr. Wise is co-author of the drama one suspects Senator Langdon to be more Wise than Langdon, for the characteristics of kindness and joviality which the Senator displays are most evident in Mr. Wise himself. The old Senator is no more loveable than his portrayer. That Mr. Wise has recovered from his indisposition and is back in the cast of A Gentleman from Mississippi is welcome news.

COOK.—Following the announcement of Eleanor Robson's retirement from the stage and her forthcoming marriage to August Belmont, comes the rumor that Miss Robson's mother, Madge Carr Cook, will also retire. Mrs. Cook has not appeared on the stage since October, when she closed her long and successful engagement in Mrs. Wiggs of the Cabbage Patch, in which she was favorably received in London and Australia.

ASCHE.—London playgoers are disappointed at the long sojourn in Australia of Oscar Asche and Lily Brayton (Mrs. Asche). Their engagement there has been extended another six months. On their return to London they will present in that city a play made from Stanley Wyman's "Count Hannibal," which in the brutal count seems to afford an ideal part for Mr. Asche.

The Usher



It is wonderful how a good theatrical idea germinates and bursts at last into fruition.

Apropos of Chanticleer, which is merely the French for our domestic rooster, sometimes poetically referred to as chanticleer: As long ago as 1850, The Usher believes, the late uncle of the well-known writer and author, Frances Aymar Mathews, wrote a book entitled "Chanticleer."

Then his niece took the idea of the book and turned it into a one-act bird play with Chanticleer very much in evidence.

Mrs. Mathews next took her Chanticleer to a producer of vaudeville acts, who, however, regarded it as too refined for vaudeville audiences—vaudeville audiences do occupy a rather low plane in the estimation of vaudeville managers—and returned it to her, after some time, with regrets.

These regrets were all the more heartfelt because the long arm of coincidence had just previously blessed him with a similar one-act barnyard play by another author, which he would announce for early production!

Of course, Mrs. Mathews had to take her Chanticleer to some other roost, and now awaits with keen curiosity the production in vaudeville of the rival sketch.

The courts have recently made some comprehensive decisions in various cases involving the question of authorship of plays.

Among other things a United States Circuit Court held that the appropriation of an idea in an eight-page story published in a magazine and expanded into a four-act comedy constituted unlawful seizure, and it awarded the complainant the entire proceeds of the play.

There is also a copyright agreement between France and the United States which protects M. Rostand's Chanticleer from infringement under whatever form in this country.

It is just as well for managers to be careful about these little matters of prior rights.

The Postal Savings Bank proposition of President Taft is meeting with such widespread favor among the members of the theatrical profession, who will be materially benefited by the suggested legislation, that it seems proper to indicate to them a better way of forwarding the passage of an appropriate act than the circulation of petitions.

It is common experience that petitions are read in Congress by title and then buried in the pigeonholes of some committee. The only effective way to promote the desired legislation is for individual players and the organizations to which they belong to address personally every member of Congress who can be reached, and urge every such member to give the measure his support on the floor.

Resolutions of the Players', Lambs', Dramatists', Twelfth Night, Greenroom and other clubs and the Actors' Society, accompanied by personal letters, should be sent to both Senators from New York and the New York members of the House of Representatives, and all others within convenient reach. But special stress should be laid on individual efforts between actors and legislators.

"One Who Knows" tells The Usher how to get six curtain calls out of one.

"First of all," says One Who Knows, "a strong, husky flyman is necessary. At the end of each act quickly assemble the players on the stage; ring up quickly, allowing the curtain to ascend only to the ceiling of the set, then ring it quickly down again.

"On the second call, for the star alone, hurry the supporting players off, and even while their cottails

are visible flying in the air in the mad rush to 'clear the stage,' ring up before immediately. Then as the curtain hits the stage, ring again while the audience is applauding the second call. Continue this operation as often as applause is heard, for as the audience sees the curtain ascending each time, applause will continue. Keep the 'house' lights out until the last 'hand' has ceased to applaud. Even then there should be a long pause before raising the house lights, for often after a complete silence the audience will break forth into tumultuous outbursts, when it will become necessary to raise the curtain again on the star bowing in grateful response to the dear admiring public with a sweet, smiling expression, as if to say, 'this is too much,' at the same time 'acting out,' as if completely overcome by the terrible mental strain of the tragic scene just ended. And this is always good for another call.

"Care should be exercised, however, not to confound this applause with a gentle hint from the audience for light. Auditors sometimes resort to hand-clapping when they become impatient for anything. They often break out in this fashion even before the play begins. Do not raise the 'house' lights until you feel reasonably sure of having thoroughly exhausted the audience."

Those not expert in counting "calls" may study this with profit. Those expert in computing such demonstrations may, perhaps, be able to find opportunity for seven calls in the period described.

There is sometimes a difficulty in inducing a star to respond to calls unmistakably meant for the star.

Thus, through a stupid stage management, after the general applause for a scene, Smith and Brown, minor members of the cast, are sent on in response, instead of the star, who is desired; and after that the sourette and the comedian appear hand in hand. Even after this, sometimes—the audience still demanding the star—the whole company without the star appears. Finally, however, when there can be no mistake as to the request, the star is forthcoming, usually with a look of surprise which develops into an apologetic air for the trespass upon the good nature of the audience.

Something quite beyond the imagination of members of the profession accustomed to follow their work in the larger centres of dramatic activity is disclosed in a letter from an actor, whose name is withheld:

"I am meeting with an experience which may scarcely seem credible to THE MIRROR and any that may read of it," he says. "Four weeks ago I joined a repertoire organization going out of Chicago. This is one of the most successful organizations of its kind in the country. It has entered upon its fourth season. My wife and I are the only new members to join this company since its organization. The other eight members have been with it from the first.

"These people are as good players as any going out of New York with a repertoire company," continues the actor, "and the salaries they receive are as high as those usually paid to repertoire people. I might add that since its organization not a salary day has been missed. Now I am coming to the point. I think this preamble will serve to show why the matter I offer should be interesting.

"Not a single member of this company as we found it had any knowledge of many prominent players. Mary Manning, Viola Allen, Bertha Kalleh, Nasimova, Mary Shaw, Maxine Elliott, and Margaret Anglin were unknown to them. Two or three had some knowledge of Mrs. Fiske. All knew of Mr. Mansfield when he lived, but it is the truth that these repertoire players thought he was the writer of successful melodramas! None knew of Mr. Hackett or Mr. Faversham. Several had heard of Mr. Skinner. Those few that knew of William Collier thought he was a musical comedy star.

"I became aware of this general and almost inexplicable lack of acquaintance with the names and work of the larger personalities of the stage in the course of casual conversation. I was appalled, and I determined to keep from talking with my associates upon any subject that might lead to a further revelation of ignorance on their part in regard to people and matters concerning whom and in respect to which there should be a natural interest and a certain amount of consequent knowledge."

It is difficult to conceive of such a state of things among persons who are by no means shut off from the world, and who are presumed to know something about the leading lights of the profession which they themselves practice, but if the foregoing is true—and who will dispute it?—it records an insularity in the class of actors of whom it is said that augurs well for their continuing in their present restricted field to the end of the chapter.

THE FIRST AMERICAN HAMLET.

John Howard Payne, author of "Home, Sweet Home," was the first actor born in America who ever played Hamlet, it is said. He was the original boy Hamlet, having played the part at the age of seventeen, at the Park Theatre, New York, in May, 1809.

CYRIL SCOTT.



In Jack Wright, the light-hearted young reporter of Rida Johnson Young's amusing farce, *The Lottery Man*, at the Bijou Theatre, Cyril Scott has one of the best roles of his career. The part suits him to a nicety. Till Mr. Scott undertook this part he was best known for his William Peyton in *The Prince Chap*. Whether Jack Wright or William Peyton is the better role would be a matter of individual opinion, but either part without Cyril Scott would lose much. He has been the hero of many musical comedies and has always played his parts with a sincerity and worth seldom found in that sort of entertainment. From musical comedy to the straight drama and then back again to the environment of music and girls has been Mr. Scott's fluctuating career. Musical comedy may claim him again—but not for a long time.

THEY COMPLIMENT EMPEROR WILLIAM.

Mlle. Demougeot, of the Paris Opera House, and Mlle. Robins, of the Comédie Française, who entertained the Emperor William on his birthday at the French Embassy, declare that he is a charming man. "The Emperor is delightful," Mlle. Demougeot says. "He talked to me for at least ten minutes about art and music, and he asked if the acoustical properties of the Paris Opera are still as poor as when he was in Paris incognito as a young man in 1878. The Kaiser said he was sorry that contemporary composers could not write music like Bach and Gluck and Mozart." Other French artists quote the Kaiser as saying: "It is a pity it does not occur to Richard Strauss to write sensible music. What he has composed so far is beyond the comprehension of the public." Mlle. Robins's description of the Emperor is even more enthusiastic than Mlle. Demougeot's. "Why," she said to an interviewer, "he isn't a bit like the mailed Lohengrin he is always pictured to be. He is a born coxswain, and how amiable he is and how heartily he can laugh! He assured us he had not been so amused for a long time."

ROSTAND vs. GROSS.

Samuel Eberly Gross, the Chicago *Literateur*, is said to have given these as the first lines of his play, *The Merchant Prince of Cornville*, from which he claims Rostand took ideas not only for *Cyrano de Bergerac* but also for *Chanticleer*:

It is the martial bird of morn,
The vocal lighthouse of the dawn.
Six times has the rooster crows,
And yet again he crows, seven times, mysterious number.

And this is Rostand's "parallel":

In yonder wood which guards the sea cliff's wall,
Where sullen shadows sink away and flee,
Before the rising sun's advancing spears,
The day-defeating owl hath turned his back
Unto the light, and sought the sheltering cowl
Of ivy web about the oak tree thrown.

There is some difference, it must be admitted, in the ideas and their expression.

HOW SHAW GETS REVENGE.

Bernard Shaw has written a play to amuse himself at the expense of the London critics. The new play is entitled *Misalliance*. Shaw declares: "I wish it to be known that in *Misalliance*, just as in *Getting Married*, only more so, I have carefully cherished, repeated and exaggerated every feature the critics denounced. I have again come back to classic form. In *Misalliance* there will be found no division into acts, no change of scene, no silly plot, not a scrap of action; nothing but Shaw and some very good acting. I am sorry for my old colleagues, the critics. But it will do them good." The critics made sport of Shaw's *Getting Married*.

The Matinee Girl

RUTH HOLT BOUCICAULT has a Yankee father and an Irish mother. From the Yankee father she has inherited, she says, "a bourgeois propensity for paying debts." From her mother come her intense brunette coloring



Photo N. W. Daly, N. Y.

Ruth Holt Boucicault

and wealth of whimsies and dramatic leaven. Her paternal background is made up of writers and publishers of books, which accounts for her relieving her boredom while on tour with Fritz Scheff in *The Prima Donna* last season by writing a book.

It was published anonymously and I know its title, but I have the fatal gift of keeping promises, and Mrs. Boucicault desires that her first literary offense shall be hidden. She will stand by her second, she says. But it was a novel with a flavor of the biographical, and persons who have never come within the radius of the author's attractive aura say it is well written.

Born near Boston, Ruth Holt's feet were set in the path followed by most New England maidens. She was set at public school teaching. "How I hated it," she said. "I kept at it about a week."

"And you left it voluntarily?"

A wry face. "Involuntarily."

She entered the Boston School of Oratory and helped herself through the year as a pupil teacher of elocution. At a school entertainment Otis Skinner was a guest and saw her do the sleep walking scene from *Macbeth*.

"Mr. Skinner came back and asked me if I wanted to go on the stage. I said I did. He engaged me at twenty dollars a week and had to furnish nine dresses. My father was opposed, of course. What parent was ever otherwise? But he was splendid. I got the nine gowns." So Mrs. Boucicault set forth her dramatic beginnings.

After two years with Mr. Skinner in Shakespearean repertoire there was a year of the Western barnstorming that is so chastening, so disciplinary and valuable.

Then the scene of her dramatic training shifted to New York, to Daly's Theatre, and to musical comedy.

"One learns a great deal from musical comedy," she said, "precision and neatness of work, quickness and finish."

Mrs. Boucicault says with the same reminiscent sigh I have heard from many ambitious young stage folk after the same words: "Then Mr. Daly died." This sentence was the preface for many changed fortunes.

Ruth Holt joined William A. Brady's company, and for three years was with Grace George. Her stately Anne Bellamy in *Pretty Peggy* was a splendid foil for petite, blond Miss George.

There were a few months of melodrama. She united her dramatic fortunes with Theodore Kremer in *The Vacant Chair*. "I played the title role of *The Vacant Chair*," Irish mirth danced in her side glance. "I expected to star in melodrama for a year and then leave the business, but I found I liked the business too well to leave it."

It was in Lorna Doone that Miss Holt

is most vividly remembered. She played the mad young mother, a slight part in the book but a big one in the play. The wild strain that came down the generations from some Spanish-Irish ancestor boiled to the surface in this part. Poetry, passion, tragedy, were compressed in the scenes that has ever since made Chicago her vassal and of which Harry Hamlin said: "If she could play that in New York she would never be out of a Broadway engagement."

As the jealous singer in *A Man's World* she gives flashes of that power. Satisfying the intelligence she delights the eye. Irish impulsiveness played a prank on the opening night in New York. She stood in the wings watching that scene which every one in the company seems genuinely glad Helen Ormsbee plays so powerfully.

Helen Ormsbee weeping out her grief as heart-starved Clara in *Miss Mannerling's* arms, set Miss Boucicault's lips quivering, then dampened her eyelashes and stirred a storm among the chiffons on her bosom. Miss Ormsbee coming into the wings still sobbing, tottered into the tall brunette's arms. Mrs. Boucicault held her there while both wept over the woes of Clara. Suddenly Mrs. Boucicault heard her cue. She shook Miss Ormsbee gently and dabbed her eyes with her handkerchief.

"How dare you cry all over my rose-color gown and make me spoil my make-up!" she flashed, and rushed on the stage to contest her rights to Fritz with Miss Mannerling.

Not born Boucicault, she acquired that good dramatic name by marriage. Two years ago she became Mrs. Aubrey Boucicault.

"You talk like an English woman," H. B. Warner said to her.

"I'm only New England," she replied, "but I always marry English men."

From her husband she has had one valuable dramatic lesson. "Let your gestures be broad and free," he advised. "Don't make mere motions from your elbows. Those aren't gestures. They're gesticles."

The late Joseph Jefferson's home at Buzzard's Bay will be sold. That Mecca toward which so many reverent players, and still more curious sightseers, always turned when on the Massachusetts coast is to pass out of the possession of the dean's widow. "It must go," says Mrs. Jefferson. "It makes me unhappy to live there since my husband's death. Instead of being comforted by the reminders of him I am made miserable by them."

"Three bumble bees and a sting for you," Maude Raymond's defiance to the Sultan in *The Young Turk*, has become one of the saucy sayings of Broadway.

If *The Jolly Bachelors* has done nothing else it has shown us the possibilities of brown. Over in England a thoughtful woman author, Mrs. Henry Dudeney, I believe, who wrote "Folly's Corners," said in that novel of acute realism, "Brown is the color of the frump."

Too bad that Mrs. Dudeney couldn't have seen the brown ensemble of *The Jolly Bachelors*. So gorgeously was it arranged, so subtly blended, the brown of the chorus frocks seemed splendid as purple royal robes.

Brown was shown to be a color of infinite variety of shades. There was the reddish brown we had relegated in our careless thought to the rough coats of the cinnamon bear, a marvelous color in velvet. There was a hint of brown upon a foundation of gold. There was brown-like oak bark. It was worn by a dancer whose highest flights showed a petticoat of rose colored silk, and on the top of whose cap floated an oak bark plume beneath which nestled one of rose that challenged our imaginations and set it to work upon the designs of a Spring gown that would be ravishing, at least if that dancer wore it.

I overheard at Virginia Harned's tea a polite wrangle between Katherine Florence and Jane Gordon, not about parts, not about beans, not even about that paramount feminine topic, frocks, but cooking.

Jane Gordon claimed to be the better cook and pointed to the few remaining crumbs that told of the success of the walnut cake

she had contributed to the carnation-laden and red candle-decorated horseshoe of tables within which Miss Florence sat, blonde and Ceres like, pouring chocolate.

"But the cake was hot and heavy. I think I am feeling ill," Frank Kingdon surreptitiously massaged his generous stomach.

"No wonder. I saw you bolt five pieces of it," retorted Miss Gordon.

Frank Kingdon retreated and Miss Florence continued the battle alone. "Will you have some more chocolate, Miss Gordon? I think it's Miss, isn't it?" she sweetly added. "You know I am Mrs. Williams, and I won't frits by boiling eggs for him after the theatre. He couldn't get eggs boiled just right at his hotel. They always brought them to him boiled too hard. I dropped them into boiling water and left them there four minutes."

They were heatedly discussing whether boiling eggs is a real test of a cook's talents when I moved out of the danger zone.

David Belasco's subtleties and unique methods in actress development have been embalmed in a short story entitled "The Crucible," which will soon appear upon the bookstands, between the flamboyant covers of one of the popular magazines.

Roland Hinton Perry, should he ever wish to leave off the plastic art, is qualified for dramatic criticism of the acutely personal school. Listening to a discussion of the "points" well made, and those illy made by a young leading woman, he puffed a beautiful smoke spiral and observed: "You're all wrong. She doesn't need more repose. She has beauty, intelligence, charm, dramatic insight. What she needs is cod liver oil."

When Marjorie Woods espoused the young broker, John Gleason, they took for their honeymoon nest the furnished apartments of Hassard alias "Bobby" Short. Now Bobby had made the serious mistake of not winning the love of his janitor, a mistake that fell with crushing weight upon his innocent successor.

Three days after the nuptials Mrs. Gleason invited a few friends to tea. Virginia Harned and Louise Drew, arriving late, asked the beetle-browed monarch of the flats for Mr. and Mrs. Gleason's apartments.

"Nobuddy of that name here. Nor never was."

Miss Harned recalled the refilling of the nest. "Ah! then take us to Mr. Short's apartment."

"Oh, him!" the janitor sniffed. Haughtily he ran the elevator to the third floor, landed it with a bump that dislocated the braids of both tea seekers, and pointing to a door snorted, "There!"

At the same moment appeared the bride, her dimples showing adorably in a welcoming smile, behind her ecstatic face of the broker bridegroom.

"Great Scott!" The janitor rattled the elevator clutch. "He's a changed man!"

A philanthropic society, one of the oldest in Boston, has outlined a plan for "rescuing" chorus girls and finding "useful work" for them. It will be interesting to learn how long it will take to fill in that outline with actual achievement. The sons of several Boston multi-millionaires have "rescued" chorus girls by marrying them. I respectfully submit this plan to the philanthropic society.

A group of English actors, seeking to drive away homesickness, sat about a table in a tea room on Thirty-second Street and talked of home. They recalled this story of Sir Henry Irving:

A mutiny impended in his company. He had given to a newcomer in the company a part coveted by every man in it. The grumbling reached Sir Henry. He walked over to the disgruntled group one morning, saluted them, and said: "I understand, gentlemen, that you are dissatisfied."

"Yes, Sir Henry," said the boldest of the group. "We are all ambitious, and every one of us had hoped to play that part. We feel hurt because you have given it to a stranger."

"Ah," returned Sir Henry. "Well, suppose that you select something, a first piece, and go to work upon it. Rehearse it, and if it is satisfactory I will put it on before this play."

The disgruntled ones turned the vital force they had been expending in complaints into that first piece. Their rancor they poured upon each other in the bickerings

about what piece they should choose. At last the choice was grudgingly made. They went about their rehearsals, although half the company didn't speak to each other except during rehearsals. For six weeks they rehearsed every moment they could spare, then notified Sir Henry that they were ready. He attended a rehearsal. When it was finished he stood in thoughtful silence. "Well?" inquired the boldest one.

Sir Henry spoke. "Not well. We won't do it."

"Do your work as well as you can and be kind," is a motto which Elbert Hubbard, in gummy agony, discovered on the wall of a dental surgeon's office.

That motto, though not visible on the walls of her office, dwells, it is affirmed, in the code of Elsie De Wolfe, one-time actress, now successful decorator.

A young actress who has recently won warm recognition in the metropolis says she "almost wishes something dreadful would happen to Miss De Wolfe," so that she might head a subscription or something, to "show how grateful she was."

Before Miss De Wolfe left the stage, and while she was still known as "the best dressed woman on the American stage," this actress, who was then a slim, big-eyed creature with a threadlike figure and a cloud of lovely hair, and having all the ambition and all the pathetic helplessness of untried youth, was offered an engagement on condition that she furnish a handsome gown whose cost would cover three weeks' salary. The manager might as well have asked her to go to Kamchatka by aeroplane.

The girl, looking like a youthful statue of melancholy, started home for the solace of a "good cry." On the way she met a friend who asked her the cause of her misty eyes and the trouble lines around her lips.

"Go to Elsie De Wolfe," said this friend. "I don't know her personally, but I believe if you tell her just what you have told me she will lend you a gown."

The friend's faith was justified. Miss De Wolfe lent the gown. The girl secured the engagement, and Elsie De Wolfe secured a niche in the girl's private hall of fame.

We were trying to analyse William Collier's comedy, over a nut sundae, after the matinee of *A Lucky Star*. It was White Whiskers' gentle hand and gentle voice that led us into the light. "It is his quickness," he said. "Quickness of mind and body. He sees a comedy point sooner and makes it faster than any other man in the business."

In Mr. Buttles is a bright youngster who responds at the roll call to the name of Clarence Rockefeller. He looks like a younger Wilton Lackaye. Of course the resemblance is merely accidental. I ask pardon of Mr. Lackaye and Mrs. Lackaye and Wilton Lackaye, Jr.

"What's in a name?" is a foolish question and obsolete. If it were not we wouldn't have a C. Russell Sage, a Gertrude Vanderbilt and a Clarence Rockefeller on the stage.

To think about in the quiet hour: "Work is a great thing. Work bridges many a desperate situation—a desperate moment."—William Chace.

"Through every quarrel runs a strand of our own misdoing."—Robert Louis Stevenson.

ASK THE PUBLIC TO AID.

The management of the Academy of Music, in conjunction with Mr. Sothern and Miss Marlowa, on Tuesday inserted a card in the morning papers cautioning the public not to purchase tickets to the Sothern-Marlowe performances from sidewalk ticket speculators, who were taking advantage of the great demand for seats to sell \$1.50 seats at \$3 and \$4 apiece in front of the theatre on the preceding Saturday.

MISS WILLIAMS' NEW PLAY.

Otis Skinner and Your Humble Servant will resume their tour March 5, making way at the Garrick for Hattie Williams and her new farce, *The Girl He Couldn't Leave Behind Him*, an adaptation from the German by Sydney Rosenfeld. In Miss Williams' company are Vincent Serrano, Grace Carlyle, Ernest Lawford, Zella Sears, Edwin Nicander, George Trader, Eddie Gorman, Anita Rothe, Richard Gordon, Edgar Franklin, Grace Johnson, William Danforth, and Georgie Mendum.

TWO DECADES AGO

A Glimpse Backward Over Dramatic Affairs Twenty-two Years Ago—A Tribute to Clara Morris—An All-Star Cast of Hamlet—Popular Plays of the Day—Critics.

In February, 1888—twenty-two years ago—there were just a baker's dozen of first-class theatres producing plays in New York. In February, 1910, there are thirty or more, exclusive of the Hippodrome, the two opera houses and the German Theatre.

Of the thirteen of the olden time but five are still in existence or presenting first-class attractions. They are Daly's, the Casino, the Bijou, the Academy of Music and Wallack's. The Union Square—once the American Theatre Français—has been turned into a vaudeville house; Niblo's Garden, which was located on Broadway between Houston and Prince streets, has vanished from the map; the Standard, which became known as the Manhattan with the opening of the season of 1897, has been torn down to make room for a commercial block; the Lyceum, which was then on Fourth Avenue near Twenty-fourth Street, was razed, to have its name, if not its traditions, perpetuated in the present Lyceum; the Fifth Avenue, like the Union Square, is now a temple of the vaudeville muse, whatever her name, and the historic Madison Square has also been destroyed in favor of a pretentious commercial building.

At the Union Square the Henrietta was in the heyday of its success. Robson and Crane were supported by Sibyl Johnstone, Selma Petter, F. A. Tannehill, Jr., Henry Bergman, Jessale Storey, H. J. Letticut, Charles Kent, Lorimer Stoddard and May Waldron. The first production had taken place the preceding September—the 26th, to be exact.

At the Park, now the Herald Square, Edward Harrigan, proprietor—the latter's domestic drama of the South entitled Pete, with "new and original melodies by Mr. Dave Braham," was the bill. Braham was the composer of the famous "Mulligan Guards" and "Skidmore Guards" marches, as popular in their day as Sousa's "Washington Post" march, and Harrigan was as popular a writer of local comedies as George Cohan is to-day. His partner, Hart, had already gone to an asylum, and in the cast were Frank E. Aiken, Harry Fisher, Lavinia Shannon and Mrs. Annie Yeamans.

At Daly's Mr. Daly was presenting A Midsummer Night's Dream. Ada Behan was Helena, John Drew was Demetrius, Otis Skinner was Lysander, Lewis was Bottom, Bijou Fernandez played Puck, Gilbert was Peute and Bond was Snug. Others in the cast were the Misses Dreher, Russell, Shannon and Hood, and Messrs. Holland, Fisher and Ormond.

At the Casino Francis Wilson was appearing in Erminie. The opera had been revived Jan. 16 and completed a score of 262 consecutive performances—a total of 774 performances at the Casino and 482 times on the road. In the cast were Pauline Hall, Kitty Cheatham and Marie Jansen. The original production had taken place at this theatre May 10, 1886.

At Niblo's Garden the attraction was a play entitled A Run of Luck. Forrest Robinson—now in The Fortune Hunter—played Harry Copley and W. H. Compton, recently deceased, Frank Losee, Minnie Radcliffe and Mrs. W. G. Jones were prominent in the cast.

The Standard was producing a great success of the day—Paul Kauvar, or Anarchy, by Steele Mackaye, with Joseph Haworth, Edwin Vasey, Wilton Lackaye, Leslie Allen, Sidney Drew, Annie Robe, Louise Blal, and Lillie Eldridge in the cast.

Still another great success was on at the Lyceum—The Wife, by De Mille's and Belasco. Herbert Keiley was playing John Rutherford, Nelson Wheatcroft was Matthew Culver, Henry Miller was Robert Grey, Georgia Cayvan was Helen Freeman, Mrs. Thos. Whiffen, now with Belle in The Builder of Bridges, was Mrs. Amory, and Chas. S. Dickson was John Dexter. The role of Major Putnam was played by W. J. Le Moine.

At the Bijou the bill was Rice's Corsair, with Annie Summerville, Frank David, George A. Schiller, Kate Uart and Louise Montague.

At the Fifth Avenue the Boston Ideal Opera Company was singing Carmen, with Mlle. De Lussan in the title role.

Mr. Palmer was presenting Heart of

Hearts at the Madison Square, with Louis Massen, Frederic Robinson, G. M. Holland, J. H. Stoddard, John Findlay and Marie Burroughs.

At the Academy of Music the offering was the famous Ravel pantomime, Masulm, with W. H. Bartholomew as Pantaloon, Louise Allen as Columbine, Albert Martineti as Harlequin and T. S. Dare as Clown. At the Metropolitan the management was just introducing Wagner's Trilogy to the American public, and the Fourteenth Street Theatre was presenting Madame Modjeska in a repertoire consisting of Camille, As You Like It, Donna Diana, and Cymbeline.

Finally, at Wallack's the bill was L'Abbe Constantin, by Melihac, with John Gilbert, Harry Edwards, Chas. Dodsworth, Minnie Conway, George Drew-Barrymore (mother of Ethel Barrymore), Madame Poulis and Mrs. Louise Eldridge.

Clara Morris, still living, was even then spoken of in the past tense, though she was filling regular engagements. She was appearing in April of the above year in a play by D'Ennery, La Martyre, and a writer of the period comments on her acting of a dozen years before:

A more magnetic being had never been seen on the stage. Those who remember her as well as I do as Alice and in New Year's Eve will never forget the impression. Her acting was not acting! Heavens! It was real! If I should live a thousand years the memory of that face of Alice, with quivering mouth and great glorious eyes, from which hot tears sobbed, will never, never be forgotten. Her subsequent work at the Union Square Theatre was the sensation of New York. Will you ever forget her in The Sphinx. Article 47 or Miss Mutton? New York was turned to tears. To enjoy an evening the people went to cry over Clara Morris, and she always cried, too, as if her heart was breaking.

Since then this woman has suffered. She became a terrible invalid through her affliction, and she has gone through little hell on earth. Irons heated to white heat have been placed on her back. Her youth and beauty have been shrunk by her miseries. This week, after a lapse of years, I went to see her as Renee de Moray. I was in feverish anticipation before her appearance, and said: "Wait."

Renee came upon the stage. My Clara Morris became dead to me. But she is still great.

Cast your eye over a cast that was got together for a testimonial benefit to Lester Wallack, given at the Metropolitan Opera House on May 26, 1888. The play was Hamlet:

Hamlet	Edwin Booth
Laertes	Laurence Barrett
King	Frank Mayo
Ghost	Charles Coudock
Polonius	John Gilbert
First Grave Digger	Joseph Jefferson
Second Grave Digger	W. J. Florence
Rosencrans	Laurence Hanley
Guildestern	Charles Hanford
Marcellus	Steele Mackaye
Bernardo	Herbert Keiley
Francisco	Louis Massen
Priest	Henry Edwards
First Actor	John Lane
Second Actor	Robert Hilliard
Ophelia	Madame Modjeska
Queen	Mrs. D. F. Bowers
Player Queen	Rose Coghlan

One or two parts were still to be filled when this great cast was announced.

With what respect the light musical offerings were still treated in those days is apparent from the fact that Edgar Stillman Kelley signed his name to an elaborate review of The Queen's Mate, one of Lecocque's earlier operas. The review was illustrated with a full-page picture of the finale of the first act, with sketches of the characters and double vignettes of Lillian Russell and Camille D'Arville, who were appearing respectively as Inez and Anita. Kelley now ranks as one of the most advanced composers of America. He wrote the splendid incidental music to Ben-Hur and has had for several years a musical studio in Berlin.

On April 16 Rosina Vokes opened an engagement at Daly's in her famous tabloid repertoire of The Circus Rider, A Game of Cards and a Pantomime Rehearsal. She came from London with a company which was entirely new, except Courtney Thorpe. And who do you suppose the new members were?

One was Felix Morris, another was Morton Selton—he had been with Mrs. Langtry; a third was Ferdinand Gottschalk. The writers of the day described the latter as

"a musician of some renown in London and a member of the family of that name so celebrated for their musical talent."

Any one who heard Gottschalk join in the catches and ditties of the feast in the kitchen of the fair Olivia's chateau when he played Agueschoek in Twelfth Night at the New Theatre recently will hardly credit him with much more musical genius than a peacock.

Another of the new members that Miss Vokes was bringing over that year was Isabelle Irving. Some of the other tabloid comedies presented by her on the occasion of that visit were In Honor Bound, My Milliner's Bill, Which Is Which? A Rough Diamond and The Widow's Device. Her bills were unique. It is surprising that no one has thought of taking her place and filling a long-felt want.

Here are a few fashes from the tail of a comet—the department was called "In the Lighthouse's Glare," and they are doubly interesting because they emanated from C. M. S. McLellan, whose Leah Kleeschna and The Belle of New York long afterward made his name known as a playwright:

I have met young girls who could with six months' proper training be made greater actresses than any now existing in the American profession.

I always doubt the requisite dramatic intensity in a fleshy, phlegmatic woman. When a woman personally conducts a fight with her manager over a contract she ceases to be a genius.

She also does so when she falls in love with her leading man.

These actresses who reach their thirty-fifth year without the ability of remaining slim ought to be pensioned.

An emotion quivering through their frames doesn't reach the surface early enough for the audience to discover it.

When Minnie Maddern gets fat I will never say again that she is the most magnetic actress in our profession. She is now, and that is why none of our managers have brought her into New York this season.

Our stage is waiting this moment for an utterly great leading woman.

Mr. McLellan at another time treats his readers to an interesting appraisal of the dramatic critics on the leading papers twenty-two years ago, from which we learn that William Winter, whom he puts at the head, was then, as he was until a few months ago, reviewing plays for the Tribune; that A. C. Wheeler (Nym Crinkle), the most brilliant as well as the most unseasonable critic, was on the World; that the Herald's reviewer was Maurice M. Minton; that Franklin Fyles—"who tosses off a critique with the breezy abandon of a society girl quaffing champagne from an iridescent film of cut glass"—scintillated in the dramatic columns of the Sun, and that E. A. Dithmar, characterized as a sincere and discriminating writer, wrote the criticisms for the Times.

Collectively he had no high opinion of their reliability. Their lack of unanimity was remarkable. Their task of writing was important to them personally "for the notoriety it gives them and the income it brings—and this is probably natural to the times. Anything like open-heartedness, independence and charity is forbidden by the demands of present civilization. Life has been brought down to a personal fight. Each man must be cruelly selfish. It is so in all trades, and it is so in dramatic criticism. Each writer is running a shop of his own."

How like to-day, eh? ASMODEUS.

BERTHA KALICH.

Bertha Kalich, an excellent portrait of whom appears on the first page of this week's MIRROR, occupies an interesting position before the American public. Her impersonation of the leading role in The Witch at the New Theatre is her latest contribution to the gallery of distinguished theatrical portraits which she has shown. Her Monna Vana, her Theresia Raquin, her Sappho, her character in The Kreutzer Sonata, and her Maria of the Lowlands resemble clear-cut etchings. Her work is never commonplace. Her graphic power suggests Janaschek. At times she resembles Bernhardt—when she depicts terror. All her characters are drawn in sharp, clear outlines, and her method has in it something of the dramatically big and grand. She has mastered the English language remarkably well; now and then the foreign note is apparent, but she enunciates so clearly that it is seldom obtrusive. Given the role—a role which enables her to delineate the objective emotions rather than the psychological—and she has hardly an equal on the English-speaking stage. She is essentially a tragedienne, and in a part like that which she portrays in The Witch she compels the closest attention of the best critics.

HENRY V. DONNELLY DEAD. Well-Known Comedian, Brother of Dorothy Donnelly, Victim of Bright's Disease.



Henry V. Donnelly, the well-known comedian, died last Tuesday evening, Feb. 15, of Bright's disease at his home in the Keystone Apartments, 145th Street and Broadway, at the age of 48.

Mr. Donnelly was the brother of Dorothy Donnelly, whose success has recently been so pronounced in Madame X. He came of a well-known theatrical family. His father, Thomas L. Donnelly, was for many years the lease and manager of the Grand Opera House in this city. His uncle is Fred Williams, the well-known stage director and dean of the faculty of the American Academy of Dramatic Arts. Fritz Williams, the actor, is his first cousin. For a number of years he was a member of the famous team of Donnelly and Girard, which successfully presented the two farces, Natural Gas and The Rainmakers in every city of the United States. But his most creditable achievement was the establishment of the Murray Hill Theatre Stock company, which he conducted for six seasons and made unique by the high character of its productions. After months of discouraging box office returns he saw the tide turn in his favor and thereafter his playhouse became the center of attraction for many of the most distinguished literary men as well as a high grade clientele of regular patrons. He refused to cater to the debased taste of the day, and instead of claptrap his audiences were treated to the best plays that could be obtained. At times he presented visiting stars, such as Marie Wainwright, Daniel Bandmann, Creston Clarke and Elita Proctor Otis. It was at his theatre that his sister Dorothy made her first appearance in a play in opposition to her brother's wishes, it is said, and after playing chamber maids and small parts for some time she eventually became the leading woman of the company.

Frances Starr, now starring under Belasco's management, was a member of this company for several seasons, and Laura Hope Crews and the late Hannah May Ingham played leading roles opposite to Robert Drouet—now playing the husband to the wife of Miss Donnelly in Madame X—Ralph Stuart and William Bramwell, who were the leading men. Nance O'Neil was brought out prominently under his direction, and Andrew Mack and William Collier appeared with him in a remarkably fine production of The Rivals, in which his Sir Anthony Absolute was a capital performance.

When Mr. Donnelly gave up his stock company he played comedy roles with other stars and other companies, and for one season supported Margaret Anglin when she was presenting The Eternal Feminine on tour. Toward the close of his career he was a member of Henry Miller's company presenting The Family in the West, previous to which he appeared with Hattie Williams in The Little Cherub.

One of his brothers is Justice Thomas Donnelly of the City Court and another is Gratton Donnelly, the playwright. Mr. Donnelly was born in Dayton, O. The funeral services were held on Friday at the church at 142d Street and Amsterdam Avenue, and the interment took place at Englewood.

PLAYS OF THE WEEK

FIRST PRODUCTION OF THE WITCH AT THE NEW THEATRE.

Mme. Kalich Signals Her First Appearance with the Stock Company by a Graphic Performance of a Strong Tragic Role in a Drama of Old Salem of 1692—William McVay, Guy Bates Post and Julia Blanc Excellent in Their Respective Roles—Sothern and Mariow in The Taming of the Shrew at the Academy.

To be reviewed next week:

CHILDREN OF DESTINY.....Savoy

New Theatre—The Witch.

A drama of Salem witchcraft based on a play by H. Wiers-Jenssen, adapted by Hermann Hagedorn. Produced by George Foster Platt, Feb. 14.

Goodwife Abigail Hathorne.....Thais Lawton
 Goodwife John Hathorne.....Mrs. Bertha Kalich
 Sarah.....Elsie Kearns
 Deacon Oliver.....Charles Balsar
 Goody Whitlock.....Julia Blanc
 Master Gabriel Hathorne.....Guy Bates Post
 Master Abalom Hathorne.....Ben Johnson
 The Town Constable.....Robert E. Homans
 Master Putnam.....Albert Brunsing
 Joshua Forbes.....W. J. Locke
 Caleb Corey.....H. Mallon
 Goody Cocherell.....Margaret Fareleigh
 Goody Hutchinson.....Eva Benton
 Nathaniel Baxter.....Cecil Yapp
 Master Brewster.....William McVay
 Samuel Noyes.....G. F. Hannan-Clark

Those who attended the premiere of The Witch, anticipating amusement in the popular sense, were of course disappointed. A play which deals with Salem of the period of 1692, when religious bigotry directed itself as furiously against witches as in the most narrow-minded peasant villages of Russia or Bohemia, must necessarily take on an aspect of gloom.

But the public may well express itself indebted to the New Theatre for presenting a phase of early American life which it is not likely to see at any playhouse supported by private enterprise. Plays of this class always appeal strongly to earnest students of the drama, of whom there are many more among theatre patrons than is commonly supposed.

The play, adapted from the Danish, lends itself admirably to the locale of the new world. It presents no ideal character, among the many, that stands out with conspicuous clearness either as a conception in an artistic sense or as peculiarly typical of a condition. One misses in the drama the virile Scandinavian touch of Ibsen, Strindberg or Bjornsen. It is, in the last analysis, a theatrical play of no pretentious literary or artistic value, and even as such it lacks the percussive note to send it over the footlights as an embodiment of vivid dramaturgy.

But it is in a high degree absorbing, and with the capital characterization of the principal person at the hands of Madame Kalich, whose work stands out against a background of uniformly good artistic work by the company, the production proved a worthy accession to the repertoire of the New Theatre.

There is still evident in the ensemble work a certain inelasticity of movement, as though the actors were awed by their surroundings—a seeming lack of confidence and initiative in projecting themselves into an harmonious blending with the spirit of the drama, which may possibly continue until the self-effacement so long imposed upon them under the star system has had time to yield to the leveling influence of the stock company. Even the otherwise humorously characteristic impersonation which William McVay gave of the sudden but philosophic court clerk had a touch of the grandiose, while Ben Johnson, in spite of his sterling interpretation of the Salem minister, spoke his lines with pompous dignity and a peculiar sing-song phrasing that marred his better work.

The stage settings of the New Theatre are always ideally artistic, and the first act, representing the dooryard of Abalom Hathorne's house, was as atmospheric of a Spring day on the New England coast as anything could be. On one side is shown the front of a large frame house where the Salem minister and his wife and mother reside, with a large woodshed in the rear, beyond which a fine perspective of the low meadows, stretching away to the waterside with a cone of barren, inhospitable rocks. Near the center is a large apple tree in bloom, shading a well, back of which a low stone fence skirts the road, and a beehive. A bell tolls in the distance, and ere long the

scene becomes animated with life and excitement. The witch-hunt has begun.

Presently there crawls into view over the woodpile a miserable hag clad in rags, her gray hair streaming over her shoulders, seeking sanctuary from her pursuers. Her appeal is directed to Goodwife Joan (Madame Kalich), the young wife of the elderly Salem minister, whom she befriended when two castaways from a wrecked Portuguese vessel, Joan and her mother, sought and found shelter in her home, years before. Joan conceals her in the garret, and at this juncture there returns, after nine years of absence in England, Gabriel Hathorne, the son of Abalom Hathorne by his first wife. From this point the drama takes a direction toward the domestic tragedy which forms its substance.

Three weeks have elapsed. The poor, miserable hag, Goody Whitlock, has been captured and hanged that day. It is evening, and after a stormy conference between the humane Abalom Hathorne and the fiery witch-hunter, Master Putnam, in which the drunken court clerk, Samuel Noyes, introduces the one note of grotesquerie as he voices his general disapproval of the indiscriminate hanging of witches. In a scene with Joan, Hathorne reveals to her that but for him her Portuguese mother would have been denounced as a witch, for she possessed supernatural powers and confessed to him in secret that she could compel absent ones to come to her at will.

It is this revelation of her mother's weird power that sets Joan's breast to heaving strangely. All having retired and she about to seek her couch, with one candle in hand dimly illuminating the sitting room, she makes a test which shall determine whether she inherited the power of her mother.

We must seek the solution of Joan's character in her Latin blood. Her natural levity has been straight-jacketed in the Salem court iron morals. She has been a good wife to Master Abalom, in spite of the great disparity of their age. But her natural vivacity of spirits, the natural longing of the flesh, has been merely suppressed.

Nothing is said. But we see the wish written on her face and expressed in her gestures as she waits—waits, until the door opens and Gabriel silently enters. Without a word they fall into each other's arms. The instinct of love has required no explanation. The home of the solemn minister of Salem becomes the scene of an adulterous relationship.

Five months have elapsed since then. The old grandmother, who always disliked the young Portuguese, has not been an indifferent spectator. She alone has observed what is going on in the house, but has said nothing. Joan's love for Gabriel has become inflamed to madness, and she expresses the wish that her husband might die and set her free to become the son's wife. In a powerful scene between her and the minister one night, circumstances bring it about that they speak freely of their relationship, and, in a fit of sudden fury, Joan admits her wish to be emancipated from her marital bonds and ends by confessing her adultery with Gabriel. The husband falls dead on the floor from the shock.

The fourth act is the bed chamber of Abalom Hathorne, whose body lies stretched out on the couch, covered with a shroud. At the bedside is Gabriel, alone, mourning his father. It is dawn, and Joan enters in a chill of terror. Twice during the night, she declares, she beheld the old grandmother staring at her in the gloom from the threshold. Gabriel tries to calm her, and assures her his grandmother has not left her chamber. But by and by they hear the ominous tolling of the town bell, and there are heard sounds without of people approaching the house. Opening the shutters, Gabriel beholds Master Putnam and other villagers in the street. He rushes into his grandmother's chamber. She is not there. His fears are realized. Her mother-in-law has notified the village of her son's death. They enter and gather about the bedside. Gabriel attempts an explanation. His father died a natural death, he declares.

"It is a lie!" exclaims a voice, and the white-haired grandmother steps forward. She accuses Joan of murder and the seduction of Gabriel, and denounces her daughter-in-law as a witch. The cowering girl shrinks from the gaze of the accusing old woman in a fever of terror and feebly denies her guilt. But even Gabriel now recoils from her. He believes her guilty of witchcraft. The accused woman is told to place her hand on her dead husband's face and swear she is not a witch. She tries, but her courage fails. Terror distracts her. She grows hysterical. Her faculties snap, and in a state of babbling idiosyncrasy she admits the accusation, as the curtains close in the thrilling scene.

The role of Joan makes heavy demands on the actress, but Madame Kalich negotiated the situations with complete mastery and denoted their moods with a splendid realization of their significance. She has never looked so attractive and her every attitude possessed the picturesque grace of instinctive artistry. The scene with her husband in the third act, in which she throws off the mask of resignation and avows her guilt was delivered with the impact that provides the natural shock for his death. Her speech might judiciously be enlarged by the adapter to expand Joan's justification for her discontent, and thus worked up into a *tour de force* by which Joan may gain in sympathy. Nothing Madame Kalich has done since her vivid impersonation of Therese Raquin has shown her in a stronger light before the public.

Guy Bates Post was capital as Gabriel, and Julia Blanc gave a remarkable performance of the witch, Goody Whitlock. In the first act, Ben Johnson's Master Hathorne was admirable, save in the one respect already noted, and Albert Brunsing was reliable as usual in the part of Putnam. A distinctly characteristic performance was William McVay's Samuel Noyes, Thais Lawton was miscast as the grandmother, though rather in her inability to simulate the age of the character than in a dramatic sense. It was an emergency act on her part, the role being designed for Mrs. Sol Smith, who was still disabled Monday evening by her accident.

Academy of Music—Taming of the Shrew.

Comedy, by William Shakespeare. Produced Feb. 14. (The Shuberts, managers.)

Baptista.....William Harris
 Vincentio.....Eric Blid
 Lucentio.....Frederick Lewis
 Petruchio.....Mr. Sothern
 Grumio.....John Taylor
 Hortensio.....Francis Bendheim
 Tranio.....John Mauries Sullivan
 Biandetto.....Albert S. Howson
 A Pedant.....Sydney Mather
 Tailor.....Malcolm Bradley
 Haberdasher.....Frederick Howland
 Grumio.....Rowland Buckstone
 Katherine.....Julia Mariow
 Bianca.....Norah Lamson
 Widow.....Elizabeth Valentine
 Curtis.....Mrs. Eugenia Woodward

This is one of the happiest efforts in the joint repertoire of E. H. Sothern and Julia Mariow. The spirit of grotesquerie is strong in Mr. Sothern. No one can excel him in the delineation of eccentricities. He has the gravity of mien and the instinct of the grotesque peculiarly combined. In heroic or purely tragic roles there is always apparent in him a certain lack of vibrant pathos, but as Petruchio, as Benedick, Malvolio or Don Quixote he has few equals. So Miss Mariow, too, represents the lighter school of drama with happier denotements than the supra-tragic, and her Katherine is a thing of joy. They play The Shrew with the free abandon of farce. There are some who carp at this, but Shakespeare wrote his plays to be acted and to achieve the best possible effects. The charm of the Sothern-Mariow interpretation is its rollicking spirit of bouncing farce. The performance appealed and always will at the hands of these two clever artists.

At Other Playhouses.

GRAND OPERA HOUSE.—Henry W. Savage's elaborate production of The Merry Widow was greeted by a crowded house at every performance here last week. The interest in this wonder of a decade does not seem to have abated in the least. Though many new names appear on the programme since the engagement of the operetta at the New Amsterdam Theatre, it is still well sung and well acted. Charles Meakins as Prince Danilo and Frances Cameron as Sonia, "the merry widow," head an excellent cast, which includes among others B. E. Graham, Anna Bussert, Misha Ferenzo and Edith Singleton. This week, Mabel Talliaferro in The Land of Heart's Desire and Springtime.

WEST END.—St. Elmo, with Vaughan Glaser in the title role, played to a top-heavy house last Monday night at the West End Theatre. He readily won the approval of the house for his finished performance. This production, which has been throughout the country a strong theatrical attraction this season, was well received by the Harlemites, and the melodramatic situations won hearty applause from the audience. Harrison Stedman as the Rev. John Hammond was excellent and Leonora Bradley gave an extremely finished and pleasing performance of Mrs. Murray. Maria Oatman as Agnes Powell, the adventuress, was a satisfactory heavy woman and good work was done by Fay Courtney. This week, Jefferson De Angella in The Beauty Spot.

THE FRIARS' CLUB.

Coincident with the arrangements in progress for the forthcoming annual festival, the Friars' Club will produce a new play with an all-star cast, instead of the usual vaudeville entertainment, provided a suitable comedy, farce or drama is available. In order to obviate the difficulty of selection, a committee has been appointed to read and report on all manuscripts which will have been received at the Friars' Monastery, 107 West Forty-fifth Street, by March 1. Any author is invited to submit his work. The first performance will be given in New York and will be followed by a short tour of the principal cities, in each of which but one performance will be played.

FREDERIC THOMPSON'S PLANS.

Mabel Talliaferro is rehearsing a new play called The Call of the Cricket, by Edward Peple. She closes her season in Springtime Saturday night at the Grand Opera House. In her company will appear Emily Lytton, Norma Mitchell, Joseph Brennan, William Harrington, and Samuel Forrest. Waste, a new play by Porter Emerson Brown, will be produced by Mr. Thompson in March. W. B. Mack and Thais Magrane will have the leading roles. Miss Magrane was leading woman with the Belasco Stock company in Los Angeles when Mr. Brown's play was produced by that organization.

WILLIAM BRADY'S PLANS.

Twelve New Plays of Varying Appeal Will Have Spring Premieres.

Beginning Friday afternoon in Philadelphia with the production of The Lamb, a comedy by Owen Davis, William A. Brady is inaugurating his Spring campaign. He plans to try out between now and May 15 not fewer than twelve plays, ranging from a blank-verse tragedy to a topical farce. The Lamb is Mr. Davis' dramatization of Sewall Ford's "Cherub Divine" stories, and is put forward as a vehicle for Douglas Fairbanks, Thomas A. Wise's co-star in A Gentleman from Mississippi. If the play proves successful Mr. Fairbanks will star in it next season. Friday's trial enlisted the cast of A Gentleman from Mississippi, including Mr. Wise, who for the occasion played a minor character.

On March 3 Mr. Brady will give the first performance of The Detective, a play of English social life by Rose O'Neill. The author is not the Rose Cecil O'Neill known to magazine readers here as both novelist and illustrator and as the wife of Harry Leon Wilson, but a young Englishwoman. The principal roles in The Detective will be played by Leonore Harris, J. Harry Benrimo, and Courtenay Foote.

On March 7 Mr. Brady will give the first performance of Mother, a play by Jules Eckert Goodman, author of The Man Who Stood Still, in which Louis Mann has been acting for two seasons, and The Test, in which Blanche Walsh is starring. Emma Dunn, last seen in New York as the negress in The Eastway, and Frederick Perry will be the principal actors in Mother.

On March 17, in Chicago, Grace George and her company will appear in Mrs. Partner, a comedy by Thompson Buchanan, author of A Woman's Way and The Intruder. Husband, a play by John Corbin, literary director of the New Theatre, also will be given its premiere by Miss George and her company in April, in New Orleans.

Louis Mann about the same time, in Chicago, will be seen in The Dreamer, a play by a new author, John P. Ritter. Mr. Mann in this play will have the role of a man who, because of a shock, loses his identity and for twelve years goes about in complete ignorance of a previous existence.

Two new plays by George Broadhurst which have been accepted by Mr. Brady will be tried out within the next four weeks by the resident company of the Belasco Theatre, Los Angeles, Cal. The trial performances will be given by arrangement with Mr. Brady and will afford Mr. Broadhurst opportunities for revision.

Late in the Spring, in New York, Mr. Brady will give his long-promised production of The Best People, a comedy of English social life by Frederic Londale.

N. C. Goodwin, now under the Brady management, will resume professional activity late in March in the title-role of An Old New Yorker, a comedy by Harrison Rhodes and Thomas A. Wise, authors of A Gentleman from Mississippi. Mr. Goodwin will first appear in this play in Los Angeles, whither Mr. Brady will go to superintend the preparations. A tour of the Pacific Coast cities will follow, and the New York city re-entrance of Mr. Goodwin is dated for mid-September.

Another play by Thompson Buchanan, called The Cub, will be tried out by Mr. Brady with a special cast in April. So also will The Prodigal Father, a farce by Owen Davis. Mr. Brady plans to make both productions with the same body of players.

Robert Mantell has placed in rehearsal a tragedy called The Wife of Metellus. This will be acted for the first time in the second week in May in the course of Mr. Mantell's engagement in Seattle.

PEOPLE'S SYMPHONY CONCERTS.

The fourth People's Symphony chamber music concert will be given at Cooper Union Tuesday evening, Feb. 22. The Olive Mead Quartet and Miss Henrietta Michelson, pianist, will take part in the following programme: Beethoven, quartet, op. 18, B flat major; Schumann, Fantasiestücke, op. 12; Tschalkowsky, quartet, E flat, op. 30.

The third orchestral concert will take place at Carnegie Hall Friday evening, Feb. 25, and will offer an extremely attractive programme devoted entirely to Beethoven compositions. Mr. Heinrich Gebhard, pianist, will play the "Emperor" concerto, and the orchestral numbers will include the overture to Egmont, the Ninth Symphony, Polonaise, op. 8 (for spring orchestral), and Turkish March from "Ruins of Athens."

"THEIR DAY IN COURT"

A SENSATIONAL VOLUME ON CURRENT LITERATURE BY PERCIVAL POLLARD.

Incidentally the Author Writes About the Late Richard Mansfield, Whose Characteristics Are Set Down Without Extenuation or Malice—The Great Actor's Desire for a Drama on Dean Swift and Stella.

"THEIR DAY IN COURT." By Percival Pollard. Neale, New York and Washington, D. C.

In the confined space which *THE MIRROR* devotes to purely literary work it is impossible to convey an adequate impression of Mr. Pollard's book, which, it is safe to say, will be regarded by the generations to come that pay attention to literary analysis as the most truthful exposition of the literary output of this time that has been written. It is not too much to say that nothing more sane in estimate will ever be written of the literature of a period that so largely is doomed to dust heaps and pulp mills, in spite of the frenzied type of "best selling" advertisement and contributive "criticism." "Their Day in Court" is formidable to the eye—its pages run in number beyond those usually put between covers—but it is a delight to the understanding from cover to cover. There is not a dull or irrelevant paragraph in the volume, which stamps Mr. Pollard as a rarely discerning and a rarely courageous critic at a time when criticism languishes in the lap of expediency. The grace and vigor of Mr. Pollard's style and the integrity of his viewpoint, which is informed by a broad acquaintance with contemporary literature in other languages than English, fascinate the reader while steadily appealing to his best judgment. The author's survey is as amazing in scope as his critical manner is convincing. No one that has deplored the meretricious elements in the manufacture of books to-day can afford to miss "Their Day in Court," and even those who are not seriously concerned about the current trend of literature will find in Mr. Pollard's book entertainment that spurs the intellect.

The volume is separated into three parts, entitled, respectively, "Women, Womanists, and Manners," "Men and Manners," and "Criticism." "The case of pure literature in America," says Mr. Pollard, "is comparable to the case of My Lady Parvenu's grand rout—crowded and worthless. Quality is utterly sacrificed for quantity. The rout comprises everybody, which to the discriminating spells Nobody." Publishers, the author declares, have suppressed the critic and "coddled a breed of reviewer who conceives his mission as that of the barker at Coney Island rather than an austere keeper of the Gate of Letters."

"A literature without critics," adds Mr. Pollard, "is like a park without a gate—all the tramps and all the vermin can get in, and presently the proper denizens of the park wish nothing better than to be somewhere else."

Mr. Pollard was associated with Richard Mansfield for a season, and he sheds new lights on that erratic genius. "We quarreled eventually," he says, "as did nearly all who dwelt with him, about a play written for him. We came to disension, but never—thank conscience!—have I joined the army of petty souls who, while he lived or after he died, never tired of malice or uncharitableness toward him. Even at this slight remove of time it is hard to imagine the amazing version of the man which the newspapers promulgated and the public liked to consider authentic. A volume could be filled with anecdotes about him, most of them malicious. Few have written of how brilliant a gentleman Mansfield could be; how he could talk all things to all men; how varied was his learning or how fascinatingly he could express it. In short, besides being an actor he was a gentleman and a scholar, and his inferiors forgave him neither. One secret of their hating him, I think, was this: He never veiled his disregard for his mental inferiors. There, doubtless, he lacked being the true gentleman. His intellectual arrogance made him impatient of stupidity. But he knew vastly well with whom to 'try on' his ironic speeches and with whom not to."

"The public's opinion of him did sometimes weigh on Mansfield," continues Mr. Pollard. "Let me quote to you here from a letter he wrote to me in October, 1890, which has never been made public before:"

"Behold me in future playing only good men and lovely creatures, like that dear, amiable, open hearted, open handed, joy dis-

tributing Jefferson, or the merry, bouncing, rollicking Sol Smith Russell, or that extravagant, gay young dog, Francis Wilson, or that panacea for all ills, Crane, or that bean-ideal of all romantic lovers, Drew, or the impetuous, impetuous Sotherton—yes, I have three plays ready to follow Sotherton—and they are all bright, cheerful themes, and in two I am the lover! We have had the new woman—now I will give the world the new lover! Announce it. Yours always, RICHARD MANSFIELD.

Mr. Pollard gives many intimate touches of Mansfield, extenuating nothing and setting nothing down in malice. His digression to Mansfield—if digression it may be called, and that is doubtful—bears some clear relation to the general plan and purpose of "Their Day in Court." He quotes frequently from his novel, "The Imitator," which was published some years ago by that brilliant enquirer, William Marion Reedy, of the St. Louis *Mirror*, and in which Mansfield was limned under the name of Arthur Wantage, and in other lines pays full tribute to the actor, in whom he also says: "There was as much gentleness and kindness as there was bitterness and sarcasm, as much charity and good humor as there was peevishness. Much of his ill humor came, I am sure, from ill health, from physical discomforts. The smallest things disturbed his temper. I recall an instance of that which, since the point is against myself, may be of interest here."

"Employing my pen, as I was for Mansfield, it was not to be expected that I could escape the commission to write a play on Dean Swift. Every writing man who ever had speech with Mansfield—from Charles Henry Meltzer to Clyde Fitch—must, I am sure, at one time or another have been committed to that dreadful effort. Just as the most populous club in New York could be formed of ex-editors of the *Cosmopolitan Magazine*, so have some of us thought seriously of forming a club for those approached by Mansfield on the Dean Swift detail. It was the satire of Swift's character that fascinated the actor. To any experienced eye it was, of course, as impossible to get drama out of that career as out of the Pentateuch. But I was too young to have that detail daunt me; and none of the 'Dean Swift Club' members warned me. So I slaved and sweated, and appeared presently with a completed act."

"It was at the clubhouse of the American Yacht Club, then stationed at Milton Point, Rye. The dinner promised beautifully, but—it was not to be. We had, alas! a stupid waiter. He was clumsy and he was tactless. Before we were at the third course Mansfield's temper was in shreds. I knew the storm signals; I knew I was doomed; but I went through with it. We settled ourselves into rocking chairs. Mansfield smoked and looked gloomily at the Sound. Never, all the time that I read, did he cease glaring gloomily at the Sound. I unrolled the impossible drama of Swift and Stella. And when it was over I waited. It seemed a long wait, but finally Mansfield spoke—and actually smiled as he spoke: 'Send it, my boy,' he said, 'to Harper's.'"

CHARLES H. MONTGOMERY DEAD.

On Feb. 5 at the home of Mrs. Ryan, 152 West Ninety-seventh Street, New York, Charles H. Montgomery passed away. His death resulted from dropsy. He left George Ober's company, with which he had been acting this season, thirteen weeks ago because of the illness which resulted in his death. A sister, Mrs. Livingstone, was with him at the time of the dissolution. The body was taken to Marshall, Mich., for interment. Mr. Montgomery was an actor of fifteen years' experience and was well known throughout the Eastern States and Canadian Provinces. He possessed a rare comedy vein which, recognized, generally brought him comedy parts, which characters he played naturally and artistically. At one time he was engaged at the Children's Theatre at Carnegie Lyceum, appearing in *Oliver Twist* and other plays of the season's offerings. Personally, Mr. Montgomery was a man of broad mind, big heart and generous impulses. He embraced the art of acting through choice rather than necessity, being temperamentally an actor, and quietly enjoyed the vocation, never knowing the adversities of the life. These were known to him through contact with his less fortunate co-actors, and his sympathy and generosity accordingly did much to tide over many a rough piece of road for many a friend. Mr. Montgomery was a member of the Actors' Society of America and the Actors' Church Alliance. He was a churchman and a practical Christian. He was a nephew of the Rev. Dr. Paschal Schuyler, of St. Louis, Mo. Few there were who knew of this quiet good man's illness, and many will learn with the deepest regret of his passing.

FUND FAIR ACTIVITIES

AN AMAZING VARIETY OF ATTRACTIVE FEATURES PLANNED.

Many Bodies Related to the Stage in Friendly Competition for Honors—Scores of Individuals Also at Work—What Their Efforts Promise for the Good of the Cause.

A mass meeting of women of the stage was held at the Lyceum Theatre last Tuesday morning to make arrangements for the part which they will take at the Actors' Fund Fair in May. Those players on the road, who were able to come to the city, did so. Delegations from companies playing in New Haven, Springfield, Mass., Albany, Boston and Philadelphia came for the meeting, leaving the city at the close to be ready for their evening performances. The meeting was called to order at 11.30 o'clock by Mrs. Ida C. Nahm. It is the first of a series of mass meetings to be held every two weeks until the opening of the fair, May 9. The next meeting takes place on March 1.

Every woman is anxious to do something for the success of the Fair. For each of the seventy booths there are more than ten applications. Billie Burke will sell hats and pictures of herself. Pauline Fredericks, who has retired from the stage, will act as chairman of the chocolate booth. Amelia Bingham will have charge of the millinery booth. Catherine Counties will take care of the racing wheel. Mrs. Claude Hagan will bring the doll booth to success. Mrs. Jacob Litt will look after the tea room. Lillian Russell, if she is back in New York in time, will have a booth. May Boley will sell candy.

Mrs. Edith Ellis Furniss suggested that a committee be appointed to act in the capacity of press agents among the women's societies, that they address these societies and interest them in the Fair. Mrs. Belle de Rivera, acting president of the Federation of Women's Clubs, promised to see that every club in the city should be addressed by some prominent actress before the opening of the Fair.

Daniel Frohman, president of the Fund, and Charles Burnham, general manager of the Fund, addressed the meeting.

William Collier has conceived a novel scheme for raising \$100,000 for the building fund of the Actors' Fund Fair before the bazar opens on May 9. He has persuaded the foremost stars to give professional matinees at which the stage folk will be charged the same price for seats as the public.

"There are at least 100 companies playing in the larger cities that can draw \$1,000 houses for professional matinees," said Mr. Collier. "We have urged them to give these performances within the next three months and, judging from the enthusiastic responses that I am receiving, I am sure they all will. This project alone will bring in \$100,000 to the Fair."

The new custom will be inaugurated by Mr. Collier himself with a special matinee of *A Lucky Star* at the Hudson Theatre on March 1. This will be the first paid professional performance ever held. The entire proceeds will be turned over to the directors of the Actors' Fund Fair for the new \$500,000 home of the theatre.

There will be a galaxy of stars and managers at the matinee. Ethel Barrymore, Mrs. Fiske, Julia Marlowe, Valli Valli, Mary Mannering and Billie Burke are among those who have taken seats. Managerial differences have been dropped by Syndicate and Independents alike in this new charitable project. Lee and Jacob Shubert will have one box, while Marc Klaw and Abraham Erlanger will take another.

This series of matinees is the realization of an idea suggested by Mr. Collier in a speech made at a professional matinee given by him at the Garrick Theatre on Jan. 19, 1909. He then said: "If every star now in this theatre will give a professional matinee some time during this or next season, charging the regular scale of theatre prices instead of giving the tickets away and then turning over the proceeds to the Actors' Fund, we shall forever relieve the stage and the long suffering public of at least the principal, though the most deserving, of charitable benefits."

For over a year Mr. Collier has been quietly developing his plan, intending to begin next Fall. But the necessity of breaking ground for the great theatrical exchange and clubhouse before Winter has impelled him to start raising the money for the fund immediately.

H. B. Harris has donated the use of the Hudson Theatre for this performance of *A*

Lucky Star. Not only is all the company entering spiritedly upon the work for the matinee, but even the stage hands have offered their services gratuitously.

Charles Frohman cabled last week that a tax of ten cents would be levied on every "dead head" in his theatres, beginning March 1, for the benefit of the building fund of the Actors' Fund Fair. The order applies not only to New York, but Chicago, Boston, Philadelphia and London. "Appeal to every manager in the country to levy a similar tax for the common charity," he further cabled Alf. Hayman.

The plan is not a new one. It was first suggested six years ago by Heinrich Conried. But the season was too near an end to allow it to go into effect then and by the opening theatrical year the necessary funds had been raised.

"This plan will greatly facilitate the raising of the money for the new \$500,000 building," said Alf. Hayman. "There are approximately 3,500 theatres and large concert halls in America, and they play on an average of 190 nights a year. Most managers calculate to let out an average of 100 free tickets a night. A tax of only 10 cents would bring in \$10 a night for each house, or \$350,000 a year from all the houses in the country. There is no reason why habitual theatregoers who pay nothing for this enjoyment should not assist the needy in the profession that gives them so much pleasure. It means that in ten years we can build up a fund of more than \$4,000,000, which would make it the strongest charity in the world, capable not only of running the most magnificent home built in the interests of any art, but providing a permanent pension fund for the aged who can no longer make use of their talents. The tax on dead heads has been tried in the West, and has proved to be practicable. Every one on the privileged lists knows that the dime goes to charity and makes no fuss, so we do not expect any difficulty here. The proceeds of the tax for the remaining three months of the present theatrical season should bring in about \$100,000. This, with the \$300,000 that we expect to clear from the Fair, will enable us to begin operations on the great theatrical home and exchange during the Summer."

The Actors' Order of Friendship will have an exact representation of the birthplace of the order at the Actors' Fund Fair. In this miniature house the order will have furniture that was used in the original home in South Eighth Street, Philadelphia. On the walls will hang several oil portraits, which will be disposed of to the highest bidder. Among these portraits are those of William A. Brady, George Fawcett, Joseph R. Grismer, and Thomas McGrath. There is also a portrait of Edwin Forrest. Other articles to be disposed of are jeweled stage daggers, of which one was given to John Sleeper Clark, the English actor, by Sir Henry Irving, and another was used by John C. Cowper in *Othello*. Several articles belonging to the late comedian, John Owens, have been contributed by his widow, who now lives in Baltimore.

AL TRAHERN OPENS SPRING SEASON.

Al. Trahern opened the Spring engagement of the Trahern Stock company at the Camden Theatre, Camden, N. J., last week, and capacity audiences were the rule at every performance. Jessie Mae Hall, who is featured with the company, was welcomed by generous rounds of applause at her every appearance, as were other members of the organization who played this house last season under the Trahern management. The Cutest Girl in Town was the opening play, the following cast appearing: Missie Weston, Jessie Mae Hall; Beaula Lambert, Evelyn Foster; Lady Elwood, Augusta West; Matilda Weston, Caroline Morrison; Paul Stanley, De Forrest F. Dawley; Sam Weston, Burt McCann; Earl, Julien Barton; Clarence Raymond, Robert Vaughn; Gordon Trent, Craig Neslo; Martin, Samuel Morris. The executive staff includes: Doc Travers, business manager; Julien Barton, stage director; Craig Neslo, stage manager; John Hopper, property man. This week the Trahern company is presenting Brown's in Town.

MME. NAZIMOVA'S REPERTOIRE.

Madame Nazimova has begun rehearsals for a new repertoire of plays in which she will be seen in New York in March. This repertoire will consist of plays in which Madame Nazimova has not been seen heretofore in New York, including three Ibsen dramas, *Little Eyolf*, *Lady Ingre of Ostrat* and *The Wild Duck*; *The Fairy Tale*, by Snitsler; *An Ideal Wife*, by Marco Prago, and *The Sea Gull*, by Anton Tchekhoff, are also included.

THE ACTORS' SOCIETY

THE SOCIETY MUCH INTERESTED IN THE ACTORS' FUND FAIR.

Arrangements Being Made for the Society's Part in the Fair—George Drury Hart in Chicago—President Wise and Vice-President Cannon Ill.



George Drury Hart, after a season with the Imperial Theatre Players in St. Louis, has severed his connection with that company owing to the too arduous duties of the two daily performances. He has been engaged by Charles B. Marvin as the leading man for a short supplementary season to be inaugurated at the People's Theatre, Chicago, Feb. 14.

The opening play, *Nell Gwynne*, affords Mr. Hart ample scope for his powers in the romantic role of King Charles II.

The illness of President Wise caused considerable consternation at the society, but every one is glad to know he is almost entirely recovered and able to play his part of Senator Langdon.

At the same time Vice-President Fanny Cannon was ill and confined to her home. There is cause for double rejoicing, for she, too, is recovering and is able to be out.

Maud B. Sinclair, who is playing in *The Traveling Salesman*, spent the week end as the guest of Isotta Jewel at her country home at Babylon, L. I. Miss Jewel is playing *Margaret Druce* with Otis Skinner in *Your Humble Servant* at the Garrick Theatre.

George T. Meech, who has been a member of the Actors' Society almost since its inception, and who has been an actor for the past twenty-seven years, has retired from the profession temporarily. He has opened a branch office in the Actors' Society building, where he carries on a real estate business. He will be pleased to entertain any of his friends who care to call. Mr. Meech anticipates returning to the stage next season if an interesting proposition is made him.

James K. Applebee is playing with the Belasco Stock company in Los Angeles. This is his second season with that company.

William G. Warren has just returned to New York after having directed the production of *The Lady of the Sea* for an organization of society women in Philadelphia.

Paul Everett is playing with *The Third Degree*, Western company.

The Actors' Society is making arrangements for their work in connection with the Actors' Fund at their fair to be held at the Seventy-first Regiment Armory May 9 to 14. The society is to have charge of the restaurant and the billiard and poolroom. The gymnasium is also under the supervision of the society. All the members are intensely interested in the coming fair. As the representative society of the profession in America, the Actors' Society is anxious to promote the welfare of anything which pertains so nearly to the profession as does the Actors' Fund.

LULU GLASER IN SHAKESPEARE.

Lulu Glaser has tentatively accepted an offer to appear in a Shakespearean play, and the announcement is seemingly better than a press agent's story. The offer came to her from Charles D. Coburn, manager of a troupe of players who give notable *à fresco* performances in the summer. Mr. Coburn has offered Miss Glaser an engagement for a special tour in *As You Like It* of ten weeks during the ensuing summer. The plan contemplates her appearance at the largest golf and country clubs in thirty-one cities from Boston to Denver and from Savannah to Minneapolis. The actress has agreed to the proposition provided the Shuberts, who manage her, give their consent.

DEATH OF GEORGE HOLLAND.

Well-Known Actor, Brother of E. M. and Joseph Holland, Expires in Philadelphia.

George Holland died in Philadelphia last Thursday, Feb. 17, aged sixty-four. He was born July 6, 1846, and was the elder brother of Joseph, Katie and E. M. Holland—the latter of the New Theatre company—and at one time was one of the best-known players in America.

His father, also named George, was prominent on the stage, and when he died, Sept. 20, 1870, his son Joseph with other friends called on a clergyman in New York to have him officiate at the funeral. The clergyman declined to conduct services over an actor, but told his callers that there was a little church around the corner where they might be accommodated.

"God bless the little church around the corner," exclaimed Joseph Jefferson, and since that day the Church of the Transfiguration, in Twenty-ninth Street near Fifth Avenue, has been known as the Little Church Around the Corner.

The younger George became as well known as his father and was identified with many of the notable successes scored by the elder Holland. John T. Raymond and others of the standard actors. His Captain Rocket in *The Crushed Tragedian* led to his starring in *Lord Dundreary* after Sothorn's death, but the venture did not prove profitable. He appeared in *The Merchant of Venice* and other standard roles, and for a time played *Our Gentleman Friends*. He was intimate with the leading actors of his day and counted Edwin Booth and Henry Irving among his close friends. With his brothers he inherited deafness, which led to the retirement of Joseph Holland in 1902.

His home was in Philadelphia, where for many years he was leading man of the Chestnut Street Stock company, beginning with Laura Keane's tenancy of the house, and for a term of years he managed the Girard Avenue Theatre in that city. During the present season he was playing in *The Henrietta* with Joseph and William Jefferson on the Southern Circuit. He was taken ill at New Orleans, and at his request was sent to Philadelphia, where he entered the Presbyterian Hospital on Thursday, Feb. 10. His ailment was kidney trouble. With the actor when he breathed his last were his brother E. M. Holland, and J. K. Kurtz, a brother-in-law. Death came at 1.45, and he was buried Sunday afternoon in Ivy Hill Cemetery, Philadelphia, where he practically began his career. He was a bachelor.

COMEDY FOR MARGARET ANGLIN.

The Censors, an organization of Toronto playgoers, have written Margaret Anglin asking that in the matter of her projected enlistment under the Liebler and Company management the claims of Canada be considered. Miss Anglin was born in the Speaker's chamber of the Canadian House of Commons, of which her father was Speaker at the time, and the Dominion feels an interest in her career. Some time ago George C. Tyler, of Liebler and Company, induced Miss Anglin to sign a provisional contract, which is to be made permanent if the firm is able by Thanksgiving Day to supply her with a suitable comedy. It has long been Mr. Tyler's opinion that comedy is Miss Anglin's forte. Miss Anglin will continue in her present success, *The Awakening* of Helena Richie, until Thanksgiving, and then, if the proper play has been found, she will become a Liebler comedienne. The communication from the Censors of Toronto begs Miss Anglin to have her first comedy in some way suggestive of Canada, either as the work of a Canadian playwright or with the scenes laid in that country. Miss Anglin has replied that she is very ready to recommend the reading of made-in-Canada comedies.

George C. Tyler is losing no time in his effort to make that provisional contract with Margaret Anglin binding. Immediately following the agreement Mr. Tyler cabled Louis N. Parker of the circumstances. Mr. Parker replied that he has started on a three-act costume play which he thinks will suit Miss Anglin's personality. At the same time Mr. Tyler also sent a message to Booth Tarkington advising him that the field was open, and that if he felt like submitting a play it would be purchased by Liebler and Company positively and used by Miss Anglin possibly. Mr. Tarkington has accepted the conditions.

It is Mr. Tyler's idea to have a dozen prominent playwrights working simultaneously on a play for Miss Anglin. The one selected by Mr. Tyler and Miss Anglin will be the first of the Anglin comedy series—if such a one can be found—and the others will be utilized by the firm to the best advantage.

CHARLES DILLINGHAM ILL.

Charles Dillingham, the theatrical manager, whose new theatre, the Globe, was opened a few weeks ago with *Montgomery and Stone* in *The Old Town*, underwent an operation for appendicitis Feb. 9. The operation was successful. Mr. Dillingham will go to Palm Beach, Fla., in a few days to recuperate.

CECELIA LOFTUS ABROAD.

Cecilia Loftus, who is now touring through Italy with her husband, Dr. A. H. Waterman, writes *The Mirror* that they have had a most interesting trip and that they are both enjoying the best of good health. They will return to London about next week.

THE AMATEUR THESPIANS

SEVERAL SOCIETY AND COLLEGE PRODUCTIONS IN VARIOUS CITIES.

Captain Jinks by the Junior League—Williams College Boys Give *Trelawney of the Wells*—A Shakespearean Production at Barnard—Many Other Amateur Offerings.

Two noteworthy performances of Captain Jinks, the Clyde Fitch play in which Ethel Barrymore starred several seasons ago, were given in the ballroom of the Waldorf-Astoria last Tuesday afternoon and evening by the Junior League for the benefit of their neighborhood work. Those taking part were mostly this season's debutantes aided by several of their men friends. The young people had been so well coached and such attention had been given to details that the performances lacked the usual amateur atmosphere. The original scenery used at the Garrick Theatre was loaned for the occasion by Charles Frohman. One of the most interested spectators was Ethel Barrymore, who made the part of Madame Trentoni famous. Miss Barrymore's role was assumed by Beatrice Flagg, whose playing was one of the surprises of the production.

W. Herbert Adams as Captain Robert Carleton, Jinks, Edward Shippen, Ed. as Professor Bellardi, and Mark Hinton as the talkative Mrs. Greenbough merited much praise. Others in the cast were Howland S. Davis, Roderick Buchanan, Charles Townsend, Gardiner Perry, Louis Noel, Charles King, Edward Verplanck, Eugene D. Smith, William Remsen, Henry Atherton, Peter Olney, Elizabeth Gardiner, Anna Eastman, Anna Street, Lillian Endicott, Margery Shannon, Laura Webb, Munroe Smith, Kathryn Motley, Hilda Holmes, Gertrude Pardee, Lisa Stillman, Katharine Crane, Viola Townsend, Adele Brown, and Marie Seton.

Cap and Bella, the dramatic society of Williams College, achieved a success in their performance of *Pinero's Trelawney of the Wells* at Williamstown, Feb. 12. The play was one of the events of "house-party time." Warner Oland, of New York, who coached the cast, stated that he had seldom found in such an organization so many men so well adapted to the different parts. The feminine roles were unusually well handled by Dan Arnold in the part of Rose Trelawney, William V. Dolph as Avonia Bunn, and Henry T. Hall as Trafalgar Gower. Stanley M. Babson won much favorable comment in the difficult role of Tom Wrench. Temple Williams as the conventional old Englishman, Sir William, made much of his opportunity, and Anson Eldred as Arthur Gower, the hero, was the delight of the students' girl friends. Others in the cast, all of whom did well, were Bedford K. Johnson, J. C. Goddard, R. G. Peck, Carl L. Parsons, H. R. Adams, C. D. Heywood, Josiah Lassel, M. D. Richards, Donald Ford, J. T. Howard, A. L. Swift and M. N. Gates. The society is now preparing for a production in the near future, *Everyman*, to be given in the near future.

A performance was given by the Young Folks League of the Temple Emanuel at the Waldorf-Astoria Saturday night. A musical comedy in two acts, lyrics by Harry Blumberg, book by Bert Mills and Sidney Oberfelder, and music by Al. Blumberg, was given an able production. Chief honors went to Samuel Chase, who as Buttons was the hit of the evening. He was ably assisted by Jeannette Well as a manicurist. Sophie Glemby acted prettily and danced well. The chorus was well trained. The production was lavish and showed a master hand in staging, Jack Mason being responsible for the latter.

The Scribbler's Show, a combination of burlesque, comedy and vaudeville, occupied the stage of Jordan Hall, Boston, Friday and Saturday evenings, Feb. 4 and 5. Those contributing to the entertainment included John Royal, N. H. McMaster, George Brown, Thomas Luke, Norman Ritchie, Margaret Cogan, Mae G. Denney, Gertrude C. Moriarty, Sadie Payne, Josephine Landrihan, Sara F. Esdale, Walter F. Shea, John F. Royal, M. Edgar Riley, Sam Gedditman, Eleanor V. McCormack, Mae E. Leahy, Newman B. Somers, Joseph A. Gately, Martin B. M. Tuohy, John Keating, George Rosenthal, and William Hussey.

The David Garrick Club of the Central Manual Training School, Philadelphia, gave a comedy in three acts, called *A Night Off*, as its fifteenth annual play, Friday evening, Feb. 18. Edward Carrier as Nisbe, the professor's daughter, scored a huge success. The play was given in the new Mercantile Hall. The preceding evening in the same hall the Dramatic Club of the Brown Preparatory School presented a three-act comedy of school life called *The Tumbler*. The two female parts, Mrs. Reed and her daughter Cynthia, were ably done by William Edmund and Preston Buxton, respectively. Others in the cast were Russell Campbell Carter, George Wood MacMullin, Nelson Leroy Elwell, Edward Toy Parsons, Walter Ivins Mathis, Thomas Dukes Coulbourn, Paul Seibert Seabold, and William Allan Rosen.

At the New Theatre Thursday afternoon three musical pantomimes for the benefit of the Music School Settlement were given by society amateurs of New York, Boston, and Baltimore. Mrs. Archibald S. Alexander took the part of Electra pouring libations at the tomb of Agamemnon; Dorothy Jordan, of Boston, was Anitra dancing for Peer Gynt; and in the pantomime of Jack Frost in the Garden of Midsummer Joseph Lindon Smith assumed the role of Jack Frost, with

Mrs. Rubie as the Moth and Nina Gathier, of Baltimore, as Summer. The dances were accompanied by music by the New York Symphony Orchestra.

Shakespeare's *Much Ado About Nothing* has been selected by the Undergraduate Play Committee of Barnard College for the annual undergraduates play this year. Four performances, under the direction of Alfred Young, will be given on the afternoon and evening of April 15 and 16. The cast is as follows: Benedick, C. von. Wahl; Beatrice, Harriet Fox; Don Pedro, C. Thees; Claudio, H. Woodhull; Hero, Mildred Hamburger; Friar, M. Obemberger; Leonato, C. Crosby; Dogberry, D. Kerchway; Conrade, T. Brown; Borachio, C. Myers; Ursula, M. Nammack; Vergas, E. Rosenblatt; Sexton, T. Schwartz; Watch, B. Bunsel; Oatcake, D. von Doernhoff; Don John, Ida Bokshtitsky.

Plans for the production of the musical comedy, *College Caste*, by the Sock and Buskin Club of Lafayette College, Easton, Pa., were the most elaborate in the history of the organization. Specially painted scenery, elegant costuming and a cast that numbered over fifty gave the comedy this distinction. *College Caste* is a play typical of college life and its various phases. The name is derived from the theme of the comedy, which deals with the social distinction and snobbishness characteristic of an imaginary Greek letter society.

The play was produced Feb. 15 during "Junior week."

The Taft Dramatic Association of the Taft School, Watertown, Conn., will present *The Amazons* in the Watertown Town Hall after Easter. Charles Taft, son of President Taft, will have a female role, that of Lady Thomason Bettartel.

CRITICALLY ILL.

Henry A. Langdon, a guest of the Actors' Home, Staten Island, was on Saturday pronounced to be critically ill, no hope being held out for his recovery.

CURRENT AMUSEMENTS.

Week ending February 26.

ACADEMY OF MUSIC—E. H. Sothorn and Jella Mariows in *The Merchant of Venice*—1 times.

ALHAMBRA—Vaudeville.

AMERICAN—Vaudeville.

ANTON—Seven Days—16th week—119 to 127 times.

BRASSO—Charlotte Walker in *Just a Wife*—4th week—25 to 31 times.

BLOU—Cyril Sept in *The Lottery Man*—12th week—80 to 97 times.

BROADWAY—The Jolly Bachelors—8th week—55 to 61 times.

BROWN—Vaudeville.

CASINO—The Chocolate Soldier—114 times, plus 10th week—73 to 81 times.

CHRYSLER—Vaudeville and Moving Pictures.

COLONIAL—Vaudeville.

COLUMBIA—Scribner's Big Show.

COMEDY—Mary Manning in *A Man's World*—3d week—18 to 24 times.

CRITERION—Francis Wilson in *The Bachelor's Baby*—6th week—61 to 68 times.

DALY—Maxine Elliott in *The Inferior Sex*—3d week—33 to 41 times.

EMPIRE—Ethel Barrymore in *Mid-Channel*—4th week—25 to 33 times.

FOURTEENTH STREET—Vaudeville and Moving Pictures.

GAIETY—The Fortune Hunter—26th week—198 to 205 times.

GARDEN—Ben Greet Players in *She Stoops to Conquer*—6 times; *Everyman*—1 time.

GARRICK—Otis Skinner in *Your Humble Servant*—8th week—57 to 65 times.

GLOBE—Montgomery and Stone in *The Old Town*—7th week—49 to 57 times.

GRAND OPERA HOUSE—Mabel Taliaferro in *Springtime*—30 times, plus 9 times; *The Land of Heart's Desire*—9 times.

HACKETT—John Mason in *None So Blind*—4th week—21 to 23 times; commencing Feb. 25.

CONSTANCE CRAWLEY in *Mr. and Mrs. Daventry*.

HERALD SQUARE—Blanche Ring in *The Yankee Girl*—3d week—13 to 21 times.

HIPPIDROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—25th week.

HUDSON—William Collier in *A Lucky Star*—5th week—40 to 48 times.

HURDIT AND SHAMON'S—Bowery Burlesques.

IRVING PLACE—German Company in *Christ's Forester's Daughter*—33d time; *The Beggar Student*—3 to 5 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—The Dollar Princess—25th week—173 to 179 times.

LIBERTY—The Arcadians—6th week—41 to 49 times.

LINCOLN SQUARE—Vaudeville and Moving Pictures.

LYONUM—Billie Burke in *Mrs. Dot*—5th week—43 to 41 times.

LYRIC—The City—10th week—73 to 80 times.

MAJESTIC—Vaudeville and Moving Pictures.

MANHATTAN OPERA HOUSE—Repertoire Grand Opera—16th week.

MAXINE ELLIOTT'S—Forbes-Robertson in *The Passing of the Third Floor Back*—21st week—103 to 170 times.

METROPOLITAN—Irwin's Big Show.

METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—15th week.

MINER'S BOWERY—Morning, Noon and Night.

MINER'S EIGHTH AVENUE—Billy Watson's Burlesques.

MURRAY HILL—College Girls Burlesques.

NEW THEATRE—Twelfth Night—13th and 14th times; *The Witch*—5 to 7 times; *School for Scandal*—22d and 23d times; *The Nigger*—22d times; *Opera*—2 times.

NEW AMSTERDAM—Madame X—4th week—22 to 30 times.

NEW YORK—Max Rogers in *The Young Turk*—4th week—26 to 33 times.

OLYMPIC—Lid Liffers Burlesques.

PLAZA MUSIC HALL—Vaudeville.

SAVOY—Children of Destiny—1st week—1 to 9 times.

STUYVESANT—The Lily—10th week—60 to 77 times.

VICTORIA—Vaudeville.

WALLACK'S—H. B. Warner in *Alias Jimmy*—3th week—33 to 41 times.

WHERE'S—Where There's a Will—5d week—17 to 23 times.

WEST END—Jefferson De Angellis in *The Beauty Spot*—139 times, plus 9 times.

YORKVILLE—Vaudeville and Moving Pictures.

STEPHANIE LONGFELLOW.



Stephanie Longfellow, playing the part of Nance Olden in Channing Pollock's play, in the Bishop's Carriage, has scored a notable success wherever the production has been presented this season. She portrays the charming little thief-girl with such delightful bonhomie and unerring realism that her scrapbook fails to show one adverse notice, many of the critics comparing her more than favorably with some of the famous stars in the profession. Baker and Castle, under whose management Miss Longfellow has been starring the past two seasons, will try out a new play for her this Spring, especially written for her by Mr. Baker. The name of the new play is *Only Ellen*, and its theme is unique. It deals with an ambitious chorus girl who, in order to gain experience in legitimate acting, leaves Broadway and goes as leading lady with a cheap Western repertoire company which finally strands in Ocala, Fla. Rather than take the easiest way back to Broadway she works in the kitchen of the banker's wife. The title role, Ellen Terry Taylor, is said to be well suited to Miss Longfellow's talents and to give her a capital opportunity.

AGAINST TICKET SPECULATION.

Provisions of Another Prohibitive Bill Introduced in the Assembly at Albany.

Assemblyman Brennan introduced in the lower house at Albany last week a bill aimed at speculation in theatre and other tickets that contains these provisions:

"A person owning, occupying, managing or controlling a building, room, park, inclosure or other place which is open to the public at stated periods or otherwise, who

"1. Asks, demands or receives from any person for admission thereto, or for seats or other privileges therein, a price in excess of that demanded or received from other persons for the same privileges, or in excess of the advertised rates therefor; or discriminates against any person or class of persons in the price charged for admission thereto; or

"2. Establishes agencies, branches, sub-offices or other places at which tickets of admission thereto, or for seats or other privileges therein, are sold at a greater price than at the box office or other general office or place at which tickets are sold, or in excess of the advertised prices therefor; or

"3. Directly or indirectly, by extending privileges in the selection or purchase of seats, sharing in the proceeds of the sale of seats excepting the return of unsold seats, or in any manner aids, abets, connives at, or in any manner participates in the sale or resale of admission or seat tickets, by any person or at any place, for a price in excess of the regular price at which such ticket or tickets of the same class are sold or in excess of the advertised rates therefor; or

"4. Knowingly accepts any admission or seat ticket which has been sold or resold at a greater price than the regular price charged for such ticket or a ticket of the same class or at a price in excess of the advertised rates therefor; or

"5. Refuses to sell any person on demand a ticket for an unsold seat at the regular or advertised price therefor unless such seat has been in good faith reserved for an intending purchaser at the regular advertised price, is guilty of a misdemeanor, punishable by a fine of not less than two hundred and fifty, nor more than five hundred dollars, or by imprisonment for not less than six months nor more than one year, or both fine and imprisonment.

"This act shall take effect Sept. 1, 1910."

THE ECHO.

Charles Dillingham's production of *The Echo* will be seen soon after Easter. Richard Carle has been engaged as star of the musical comedy. Beatrice B. Van Brunner, formerly with Lole Fuller and her Muses, will have a prominent role in the play. The other principals and the chorus will be recruited from *The Candy Shop*, which closed two weeks ago.

Gossip of the Town

Alice Shaw, the famous whistler, has been confined to her home for several days by a sprained ankle.

Elsa Wyman Maxwell, who is now in Paris, has written in collaboration with Volverde, the Spanish composer, a new opera which, it is said, will be produced next season in Paris. Volverde is popular in Europe. He wrote the *Maison de Danse*, produced this year at the Vaudeville, Paris, and *Amour en Espagne*, the hit of the season at the Parisiana.

Lieber and Company sent out a call last week for all of the child actors now in New York to report at the stage entrance of Wallack's Theatre at 11 o'clock yesterday morning. Hugh Ford, general stage director of the firm, made his selection of youngsters to appear at the special children's matinee performance of *Allas Jimmy Valentine*, set for Friday, March 18. Donald Gallagher and Alma Sedley, who will play the roles of Jimmy Valentine and Rose Lane, respectively, were on hand with Mr. Ford to act in an advisory capacity.

The Shuberts have postponed Mary Manning's debut in *As You Like It* in order that she may continue a second year in Rachel Crother's drama, *A Man's World*, now at the Comedy Theatre. Negotiations are under way by which it is likely that Miss Manning, who has not appeared in England since she left her native country some years ago and first came to America under the management of Daniel Frohman, will be seen in *A Man's World* in London after the conclusion of her second season in the piece in this country.

Henry B. Harris' production of *The Children of Destiny*, with Laura Nelson Hall, Orrin Johnson, Dorothy Dorr, Frederick Truesdell and Harry Davenport, was presented for the first time in Syracuse Thursday night. It opened at the Savoy last night. The play is by Sydney Rosenfeld.

Howard Gould entered the Massachusetts Homoeopathic Hospital, Boston, Thursday, Feb. 17, to undergo an operation for appendicitis due to an adherence of the appendix.

A number of the members of the Lambs Club attended the banquet of the New York Council of the Knights of Columbus at the Hotel Astor Sunday evening. William J. Kelly, who delivered an address about "Young Actors of To-day" at the banquet, is a member of the Lambs Club.

Fiske O'Hara, the singing Irish comedian, has made a success of Theodore Burt Sayre's romantic drama, *Wearing of the Green*. His manager, Mr. McLean, is coming to New York shortly to arrange for Mr. O'Hara's appearance here in the Spring for an extended engagement.

Fritz Scheff will leave the management of Charles Dillingham at the end of this season.

John Mason will appear in *A Son of the People*, by Sophus Michaelis, at the New Theatre, Feb. 28.

Constance Crawley opens on Washington's Birthday at Hyperion Theatre, New Haven, in Mr. and Mrs. Davenport, Oscar Wilde's last play, produced at Royalty Theatre, London, by Mrs. Patrick Campbell.

Harry Beresford opens at Rochester on March 3 in *Harry and Edward Paulton's* comedy, *The Man from Below*, supported by Betty Bancroft, Jane Lloyd, Edith Wylie, Kate V. Tonerrey, H. H. Sleight, Joseph de Stefani, Milton Nobles, Jr., H. Creighton, and Samuel Donovan.

Eleanor Alexander, fiancée of Theodore Roosevelt, Jr., entertained fifty friends at a theatre party Thursday evening to see *The Old Town* at the Globe Theatre.

James E. Wilson, an actor, has filed a petition in bankruptcy, with liabilities \$1,517 and no assets.

Mrs. John Harriman entertained a theatre party Thursday evening at The Jolly Bachelors.

Mrs. Annie Yeamans arrived in town last week, owing to the closing of *The Candy Shop*, in which she has had a season of forty-four weeks. Mrs. Yeamans during this long season went through fourteen weeks of one-night stands and never missed a performance. This venerable actress is as sprightly and happy-tempered as ever, and embodies one of the marvels of the stage for varied activity and an optimistic spirit.

Frances Hyde, late of the Knight for a Day, has joined Buster Brown, Eastern company.

Friday afternoon, March 18, has been set as the date for the special matinee performance by children of *Allas Jimmy Valentine* at Wallack's Theatre. The part of Jimmy Valentine, now taken by the star, H. B. Warner, will be played by Donald Gallagher, now in the cast as Bobby. Alma Sedley, the Kitty of the play, will be seen in Laurette Taylor's role of Rose Lane, and other clever child actors will be put in rehearsal immediately.

Nettie McCoy, who is now playing a five weeks' engagement in vaudeville under the management of William Morris, has been engaged by Charles Dillingham for a prominent part in a new musical comedy to be produced early in April.

Louise Le Baron has been engaged by the Aborns to sing leading grand opera roles in English, and will open for the season at the Boston Opera House April 11.

Myles McCarthy has been re-engaged for *The Goddess of Liberty*, reopening in Philadelphia Feb. 28 with Joseph Howard in the principal role. Some of the other members

in the company will be Stella Tracy, Alda Woolcott, Marie Richmond and Charles Aveling.

Marie Doro will open her London engagement in *The Climax* Feb. 26 at the Comedy Theatre.

William Desmond is to play the leading role in a new Shubert production which is now rehearsing.

Joseph B. Glick, who is managing the Western Climax company, was entertained at the Colonial Club, St. Louis, by Zack Harris when the company recently played in that city.

Gladys Fairbanks Murray, recently with the Max Figman company, has joined Baker and Castle's company in *The Bishop's Carriage* for the rest of the season, playing the dual roles of Mrs. Ramsay and Mag Monahan.

Owing to A. H. Woods closing *The Convict's Sweetheart* in Buffalo Feb. 5, Florence Pinckney, the leading woman, formed the Grand Opera House Stock company in Wheeling, W. Va. Miss Pinckney opened with a matinee on Feb. 7.

R. H. Harris, manager of Daniel Boone on the Trail, will have three companies out in this play next season. A band of Sioux Indians will travel with each company.

The Trahern Stock company opened an eight weeks' engagement at Camden, N. J., Feb. 14, and their old friends turned out in good numbers to greet them. This company will open on Long Island on Easter Monday for their regular summer season.

Mrs. Mary E. Bankson, a veteran actress who is spending the Winter at Eagle Creek, Ore., a suburb of Portland, met with a painful accident on Feb. 9 by falling, breaking her right arm. Any word from friends would be gratefully received by her in care of Mrs. G. N. Beaumont, 694 Upshur Street, Portland, Ore.

The Silver King is being revived at the Crescent Theatre, Brooklyn, this week with George Allison as Wilfred Denver, Gertrude Rivers as his wife and Arthur Buchanan as Jake.

Maxine Elliott will give a special matinee of *The Inferior Sex* at Daly's Theatre on March 3. This matinee is given in honor of her brother-in-law, Forbes-Robertson, who has not yet seen Miss Elliott's new play, *Frank Stayton*, the author of the comedy, will also be present.

Forbes-Robertson will give his five hundredth performance of *The Passing of the Third Floor Back* on March 7 at Maxine Elliott's Theatre.

Montgomery and Stone were the recipients of many presents and congratulatory messages Wednesday night on the completion of fifteen years' partnership in the amusement business. A supper followed the evening performance.

Ethel Rogers, the seven-year-old daughter of Maude Raymond, broke her leg while coasting Feb. 15.

Maude Turner Gordon and Sallie Bergman, who play the part of members of The Gate of Hope Society in *Allas Jimmy Valentine*, occupied seats on the speaker's platform at the Woman's Forum Friday morning when Mrs. J. Ellen Foster made an address on "Society and the Criminal." Mrs. Foster has just completed a special investigation of the department of justice and has visited prisons all over the country. Miss Gordon and Miss Bergman also are very much interested in the study of penal institutions.

Ellie Manning Hackett, the little daughter of Mary Manning, and Gertrude Short, the child actress who appears as Kiddie with Miss Manning in *A Man's World*, gave a skating party Tuesday afternoon at the St. Nicholas rink.

Harry Don Parker gave his 5015th and 5016th performance of *Southern Skies* at New Haven, Conn., on Feb. 22.

Charles Frohman announces long runs for *The Arcadians* in Chicago and *The Dollar Princess* in Boston.

The Young Turk will be withdrawn from the New York Theatre Feb. 26, and Bright Eyes, a musical comedy, will follow Feb. 28.

Maud Allan gave a performance of her "Vision of Salome" at Carnegie Hall Wednesday evening, which was witnessed by two policemen. They refused to say whether they were present at the suggestion of Mayor Gaynor. They could see nothing objectionable about the dance.

The speculator nuisance in this city is becoming acute. A fortnight ago a speculator in front of the Metropolitan Opera House used insulting language to a woman who was entering the theatre. The management have taken the matter up and will prosecute the offender. The woman, who is a well-known operagoer, is willing to appear against the fellow. A John Doe warrant has been secured.

Beatrice Forbes-Robertson delivered a pro-suffrage speech before the Civitas Club of Brooklyn last Wednesday afternoon.

A young man dressed as Chanticleer, who was advertising a ball at Madison Square Garden, was arrested Monday evening, Feb. 14, charged with disorderly conduct. He was reprimanded by Magistrate O'Connor and discharged. He gave the name Louis Plunion, and age twenty-three years.

Willie Neeley joined the Strongheart company at Nashville, Tenn. Miss Neeley was with the Polly of the Circus company last year and received much favorable comment.

THOMAS WHIFFEN.



Above is a portrait of Thomas Whiffen, now playing with great success the part of Tom Stanhope, the leading role in *The Three Twins*. After a series of leading comedy roles in musical comedy, such as the Sultan in *The Sultan of Sulu*, Adam Hogg in *The Chaperon*, Wun-Hi in *The Geisha*, etc., Mr. Whiffen has returned to the modern method of light comedy. The *Three Twins* company that he is heading, called the Central company, has been very successful artistically and pecuniarily. Mr. Whiffen is the only son of the famous old lady of the stage, Mrs. Thomas Whiffen.

TICKET SPECULATION CASE.

One Manager Threatens to List Aldermen Voting Against Suppression.

The agitation over the problem of theatrical ticket speculation and its attendant annoyance to patrons of plays who are pestered by sidewalk dealers in tickets, took on a new phase last week. Mr. Klaw, of Klaw and Erlanger, announced his intention of offering a resolution at the next managers' meeting providing for the standing insertion in the programmes of the forty leading theatres of the names of all Aldermen voting against the schemes measure, which proposes to suppress ticket speculation entirely. He gave as his reason for this course that he was sincerely opposed to the nuisance.

"If a theatregoer has to pay \$3 for a \$1.50 seat to one of these speculators," he said, "he will be pleased to be reminded by the programme in the course of the play of the name of the particular Alderman from his district who encouraged and stood for the abuse. Then, when election time comes around the theatregoer is very likely to take a deep interest in the political future of that Alderman."

Several members of the board expressed their indifference regarding the threatened retaliation of Mr. Klaw and reiterated previous statements expressing their belief that several managers stood in with the speculators and that the managers have it in their power to suppress ticket speculation if they desire to do so. Meanwhile a notice appeared in the programmes of the various Frohman theatres cautioning the public not to pay more than \$2.50 for the best seats ordered through a well-known ticket agency and inviting patrons who were charged more to notify the management.

It was said that the Aldermen have agreed on an ordinance, but they refused to disclose any of its provisions until the legal department of the city has had time to pass upon the act.

THE NEW YORK SYMPHONY SOCIETY.

Two movements from suite No. 3 by Moszkowski and an excerpt from the incidental music to *The Canterbury Pilgrims*, by Walter Damrosch, both played for the first time, formed the principal features of the New York Symphony Society's programme at the New Theatre on Sunday afternoon, Feb. 20. One of the movements of the Moszkowski suite is the curious feature of a single tone, an "obstinate note" somewhat after the manner of Cornelius' famous song, "Ein Ton," which runs throughout the movement and is taken up by different instruments and around which the themes of the movement are developed. The excerpt from the incidental music to *The Canterbury Pilgrims*, by Percy Mackaye, was composed by Walter Damrosch for the performance of the play by the Coburn Players at Gloucester, Mass., last August in honor of President Taft. At the New Theatre on Feb. 27 Beethoven's ninth symphony will be given. There will be a chorus of 200 singers from the Oratorio Society, and there will be sixteen soloists on the quartette parts, each part being quadrupled.

What have you in good road or local proposition, half or entire interest? Address Reputable Manager, this office.

NEIL BURGESS DEAD.

Famous Impersonator of Eccentric Female Parts Victim of Bright's Disease.

Neil Burgess died at his home, 177 West Ninety-fifth Street, New York, at 2 o'clock Saturday morning, Feb. 19, aged sixty-three, after an illness of almost a year. As in the recent cases of George Holland and Henry V. Donnelly, the actor was a victim of diabetes. He will be buried at Highlands, N. J., where he had a country home.

Mr. Burgess was the best-known impersonator of eccentric female parts in America, and his Widow Hedott will remain as distinct in the memory of old playgoers as the Colonel Sellers of John T. Raymond and the Rip Van Winkle of Joseph Jefferson, his contemporaries. He was born in Boston in 1846 and was in early life the proprietor of an art store in the Hub. Failure in business and a natural taste for the stage caused him to make his professional debut in his native city, with so much promise of success that he never left the stage again.

He first appeared for a time in variety theatres and a minstrel company which toured New England. At Providence, R. I., he essayed a female role for the first time and scored such a genuine hit that he adopted this style of characters. As Mrs. Benjamin Bibbe in *The Quiet Family* he attracted wide attention and began to search for a play in which he could specialize the role of an eccentric female. He attracted the notice of Petroleum V. Nasby (D. R. Locke, of the *Toledo Blade*) in a comedy called *Vim*, and Locke, who had just dramatized the then famous Widow Hedott Papers of Mrs. Whicher, induced Burgess to produce the play with the role of the garulous widow.

The piece had its premiere at Providence March 23, 1879, scored an instantaneous hit, and formed the most popular piece in Mr. Burgess' repertoire for nine years. A reconstructed version of *Vim* also proved successful.

On Oct. 6, 1888, he appeared at Burlington, N. J., for the first time in Charles Barnard's *The County Fair*, one of his greatest successes—in which the treadmill device was first employed in a realistic horse-race scene—and on March 5, 1889, he brought it into New York. It dedicated Proctor's Fifth Avenue Theatre and ran out the season. It was repeatedly seen in New York after that, and was presented in every city and one-night stands throughout the country in the course of its unfailingly prosperous career.

In San Francisco, on Sept. 7, 1889, Mr. Burgess was married to Mary E. Stoddard, a niece of the veteran character actor, J. H. Stoddard, now deceased. He became one of the wealthiest actors in the United States, but almost his entire fortune was swept away by injudicious realty investments in New York and through other causes. He lost considerable money in a theatrical venture at Wallack's, as a result of which a fine apartment house on Central Park West passed into the possession of the Moss estate, which owned Wallack's Theatre. He recouped some of his losses by appearing in vaudeville and retained his homestead in New Jersey. His wife died two years ago. She played with her husband for many years. They are survived by one son.

HOWARD PAUL'S WILL UPHELD.

The will of Howard Paul, the old-time entertainer and playwright, who died in England in 1903 at the age of eighty, leaving an estate in this country valued at \$40,000, has been declared valid by Supreme Court Justice Blanchard as to its provisions regarding the distribution of his American estate. Suit was brought by his sister, Isabella M. Manley, of Brooklyn, who declared that its provisions were too indefinite.

The will provided that the residue, amounting to about \$30,000, should be divided among such charities as the executors think well of, and the testator said he would like to have the money go to any charity that assists poor needlewomen, "whose toil is so poorly requited." He said that if no such organization existed the money was to go to incapacitated seamen and their families.

The executors contended that there are many charities that fulfill the terms of the will, and named a score in this State and elsewhere. The court found that where executors were named and it was clear that the money was bequeathed to charity the will was valid, no matter how indefinite the terms relating to the manner of distribution. The executors are Harrison Grey Fiske and Henry Tyrrel.

TROUBLES OF A PLAY.

On arrival of *The Girl* from Rector's company in Wilmington, Del., Manager Fleck received a telegram from Mayor Winne, of Raleigh, stating that the company would be arrested if they tried to play their date in his city Feb. 18. Mr. Fleck immediately went to the general office of the Schloss theatres and conferred with S. A. Schloss. They got Local Manager Upchurch over the long distance wire, and Mr. Schloss advised him to get out restraining orders if he thought it necessary. Mr. Upchurch applied to Judge Oliver H. Allen, who was presiding at Lillington, N. C., a short distance from Raleigh, but a restraining order was denied. Manager Fleck and Manager Upchurch determined to give the performance despite the protests of Mayor Winne and Chief of Police Snell. The seats were sold out long before time for the doors to open, and at 7.30 P.M. Manager Upchurch and Treasurer Brewer, of the Academy, tried to open the

doors. The police ejected Upchurch from the box-office, and Brewer refused to leave and was arrested and kept in jail until bond was furnished. It is said that the advance sale alone amounted to more than \$1,000.

The streets around the Academy were crowded with people, and when the police took Treasurer Brewer out of the theatre they were hooted and jeered. The people became so riotous that they sent in the fire alarm from several stations and kept the firemen busy answering false alarms. At about 10 o'clock Manager Fleck took his scenery and baggage out of the theatre and the company left for Danville, Va., another one of the Schloss theatres.

NEW AMUSEMENT COMPANIES.

Several Certificates of Incorporation Filed at Albany Last Week.

Certificates of incorporation for the following theatrical and amusement enterprises were filed with Secretary of State Koenig at Albany the past week:

Broadway Theatrical Association and Booking Agency Company, New York City, to buy, sell and rent places of amusement and to establish and maintain schools for stage training and deal in plays, sketches, etc.; capital, \$5,000; directors, William J. Campton, Thomas Frank Martin and Emma Stagg, Sixty-sixth Street and Broadway, New York City.

East Buffalo Amusement Company, Buffalo, N. Y., to erect or lease theatres and to manage theatrical companies and vaudeville artists; capital, \$150,000; directors, George A. Orr, George J. Cochrane, E. H. Dirnberger, Buffalo, N. Y.

Damascus Amusement Company, New York City, to own and lease theatres and provide for the production of all kinds of dramatic and operatic attractions; capital, \$50,000; directors, Frederick Klein, David Morris, Abraham Levy, 235 Broadway, New York City.

Bangor Amusement Company, New York City, to operate and manage theatres and other places of amusement and present theatrical performances and moving pictures, also to conduct a theatrical booking agency; capital, \$1,000; directors, Jennie Golde, Herman Phillips, Lawrence J. Golde, 1493 Broadway, New York City.

American Vaudeville Circuit, Inc., New York City, to carry on the business of theatrical producers and to act as vaudeville agents; capital, \$3,000; directors, T. M. Harton, Farmers' Bank Building, Pittsburgh, Pa.; F. I. Kitchard and Frank Melville, 251 West Forty-second Street, New York City.

The Norworth Publishing Company, New York City, to publish sheet music, manage and tour musical and dramatic productions; capital, \$1,500; directors, Jack Norworth, 624 West End Avenue; Max Dreyfus, 147 West 111th Street; Frederick Day, 383 Central Park West, New York City.

Carnival Court Concession Company, Buffalo, N. Y., to manufacture and deal in all forms of machinery and devices for amusements and pleasure resorts; capital, \$60,000; directors, John H. Price, Roy N. Cunningham, Akron, N. Y.; Frederick M. Broadbent, Buffalo, N. Y.

The Buffalo Memorial Association, Worcester, N. Y., a membership corporation to manage and conduct an opera house, gymnasium and library building; directors, Ella W. Wisting, George B. Crippes, Melvin H. Nichols, Worcester, N. Y.

NEW THEATRES.

A new \$90,000 theatre is now in course of construction at Reno, Nev. The new house is being built for A. J. Aylesworth, the Western manager, by United States Senator George S. Nixon. The new house will have a seating capacity of 1,100. It will be called the Majestic and will be operated in connection with Mr. Aylesworth's circuit of houses, which includes Goldfield, Tonopah and other towns throughout Nevada. It will open about April 1 with a syndicate attraction. The population of Reno is over 20,000. Mr. Aylesworth controls the Grand Theatre in Reno, which will be run in the future as a popular priced vaudeville and stock house.

One of the largest and most beautiful theatres in the country is the new Shriners' playhouse, the Murat, as it very likely will be called, in Indianapolis. The new playhouse will have no gallery, but it will have an extraordinarily large balcony, while downstairs there will be thirty-one rows of seats. No posts obstruct the view, and the acoustics are said to be excellent. All modern appliances will be furnished. The stage will be of the revolving type, permitting the setting of two scenes at once. Ample and attractive dressing rooms will be supplied. There are twenty-four private boxes, and retiring and smoking rooms are among the conveniences at hand. The theatre will be opened under Shubert management on Feb. 28 with *Havana*.

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DAINTY

ESTELLE ALLEN

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REFLECTIONS.

Victory Bateman writes from Seattle announcement of her marriage to George A. Cleveland.

Harold Vosburgh closed his second annual starring tour under the management of the Mittenhal Brothers at the Bastable Theatre, Syracuse, Feb. 19, after a most successful season.

Matt Nasher, who was in advance of B. C. Whitney's *The Show Girl* at the beginning of the season and later was transferred to *The Isle of Spice*, is now in advance of *They Loved a Lassie*, which has just closed a six months' run in Chicago. The company is headed by Charles E. Evans, formerly of the Hoey and Evans team, and Alice Yorks. The company numbers fifty members. A band of Scotch pipers and dancers are carried. Three agents precede the musical comedy. Earl Brown, who keeps three weeks ahead; Doc Gardner, who is with Mr. Nasher, and Fred Davidson, who travels twenty-four hours ahead.

Cherry pie will be the piece de resistance of the Washington's Birthday dinner which L. S. Sire will give Cyril Scott and the members of *The Lottery Man* company after the matinee Tuesday. Besides celebrating the holiday, Mr. Sire takes this way of thanking the players for breaking the hoodoo which hung over the Bijou Theatre until this comedy came.

Forbes-Robertson, who is about to enter on his sixth consecutive month at Maxine Elliott's Theatre in Jerome K. Jerome's play, *The Passing of the Third Floor Back*, will celebrate his 560th performance of the piece in England and New York on Monday evening, March 7, by the presentation to every one in the audience on that occasion of a cloth bound copy of a book of stories by Mr. Jerome, including the story on which this drama was founded. Mr. Forbes-Robertson himself, in the title role of the *Passer-by*, will be portrayed on the outside wrapper.

H. B. Warner, star of *Allas Jimmy Valentine*, has volunteered to rehearse the "kiddies" who will give a performance of the play at Wallack's Friday afternoon, March 18, for charity.

"Tell It to Sweeney" is the title of the new Irish song introduced Friday night by Blanche Ring in *The Yankee Girl* at the Herald Square Theatre. The number "caught on" immediately and gives every promise of being a fitting successor to the comedienne's "Kings on My Fingers."

Constance Crawley will appear at the Hackett Theatre Feb. 23 in Oscar Wilde's play, *Mr. and Mrs. Davenport*. Her engagement will be for the time that John Mason is at the New Theatre.

Carl Millocker's operetta, *Der Bettelstudent* (*The Beggar Student*) was presented for the first time Friday night by the musical stock company of the Irving Place Theatre.

In Henry Miller's company presenting *The Servant in the House* and *The Great Divide* are Harold De Becker, Mabel Bert, Frank Brownlee, David Glassford, Jessie Glendinning, Wilfred Roger, and George Wilson. Mr. Miller is playing the part of the Dragoon in *The Servant in the House* at the Grand Opera House this week.

A referee has been appointed by the Supreme Court to take testimony in a suit brought by Klaw and Erlanger against Felix Isman for an accounting of the profits of *The Grand Mogul*.

Harry H. Billings and Coralie Clifton, both of John G. Rae's St. Elmo company, were married in Newton, Kan., Feb. 14.

General Gorlan, of the French army, and Mrs. Gorlan occupied the guests' box at the New Theatre as the guests of the founders, Friday evening at the performance of *L'Ataque du Moulin*.

Madame Kirkby-Lunn, the English contralto, will give a song recital at Carnegie Hall Thursday afternoon, Feb. 24. The programme will include groups of songs by Brahms, Hugo Wolf, Mallison, Percy Pitt, De Busay, MacDowell, as well as some old Italian songs.

Dorothy Marks, leading woman with Walter H. Bedell and company, is suffering from a nervous breakdown. Miss Marks is the wife of George W. Scott, of the Town Talk Burlesque company.

Edmund Breece prevented a panic at the Belasco Theatre Wednesday afternoon, when a lighted cigarette used in the second act of *Just a Wife* ignited a rug. The audience started to make a hurried exit. After the curtain had been rung down Mr. Breece stepped before it and reassured the audience.

Owing to the great demand for seats at the Academy of Music during the Southern-Mariows engagement, two extra matinees have been added. In all five extra matinees will have been given. On Thursday afternoon a performance of *Romeo and Juliet* will be given, and the following Thursday will have a matinee of Twelfth Night.

Charles Stevenson, of *The Fourth Estate*, now playing in Chicago, was married some weeks ago to Frances Riley.

Agnes Elkins, niece of Senator Elkins, of

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West Virginia, made an unsuccessful attempt to end her life in Kansas City last Wednesday. Family opposition to her going on the stage is supposed to have been a cause.

Albert Lando, stage director, who has just closed a successful engagement with the Woodward Stock company in Kansas City, is playing a special engagement at the Keith Stock, Pawtucket, where some years ago he was a prime favorite as an actor and director.

Milton and Aborn, the well-known managers of English opera companies, have made a suggestion to Mayor Gaynor that opera in English be given in Central Park next Summer, free for school children and at a nominal cost for others.

Agnes Leslie Elkins, niece of Senator Elkins, committed suicide in Kansas City this past week. Miss Elkins' act is said to have been caused by family opposition to her going on the stage. She shot herself Wednesday, Feb. 16, dying the following Friday.

The Rev. Henry Frank took the subject, "Just a Wife," based on Eugene Walter's play as his topic at the meeting of the Independent Congregation at the Berkeley Lyceum Sunday morning.

Orville Harrold, discovered in vaudeville by Oscar Hammerstein, made his debut in opera at the Manhattan Opera House Friday night in the tenor role of Pagliacci. He was well received.

Gwendolyn Piers, who scored so emphatically as Polly in *Polly of the Circus*, closed at East Liverpool, Ohio. She has been engaged by Frederic Thompson for one of the sisters in his new production by Porter Emerson Browne, entitled *Waste*.

A. H. Woods has secured a new play called *The Prosecuting Attorney*, by Otto Haenerbach.

W. S. Gill continues as a member of A. H. Wilson's company in *Mets in Ireland*, and finds it an unusually pleasing engagement.

The Power of Truth, with Beatrice Potter as the feature, closed its season abruptly at Altoona, Pa., Feb. 11. It is claimed that H. F. McDonald, the manager, skipped out, leaving the company to get home as best it could. Two members are still in Altoona, the rest of the company having arrived early last week.

Anna Pavlova, the Russian dancer, will make her American debut at the Metropolitan Opera House March 1 at a benefit for the pension and endowment fund of the opera company.

MASON'S "DON'TS."

A Mort Sinner Star, Homer B. Mason, Dis-
penses Kindly Advice.

Homer B. Mason, the star of A Stubborn Cinderella, and who, in addition to being a former vaudeville favorite, has the delightful distinction of being the husband of Marguerite Keeler, contributes the following excellent bits of theatrical advice. Their humor will appeal to every player:

"Don't use all the best jokes in the show for advance notices. The leading comedian has hard enough work making his audience laugh without being compelled to hand over stuff his audience has read ten days before.

"Don't pick out the best scene in the play and print all the dialogue under it. The audience after the performance is apt to leave with the idea it has seen and heard it all before.

"When you catch up with your advance agent don't give him too good a time; he is liable to forget his place in ten days ahead.

"Try not to get mad when the 'has been' member of your company insists of telling you every day how good or bad the star dressing-room is in the next town.

"If you have four companies on the road and No. Three is the only one making money, don't cut down the salary list of No. Three to make up for the losses of One, Two and Four. Let virtue be its own reward, and cut down One, Two and Four. Otherwise it will be no incentive to the actor to make his show a success.

"Don't send for a doctor every time your prima donna has hysterics. A slapstick is much handier and more to the point.

"In your songs keep strict tempo so as not to confuse a new orchestra. But otherwise sing as you please. You are the one who has to make good in it. Not the musical director.

"Don't lend money to the members of your company. Give it to them. It amounts to the same thing anyway. But if you lend it to them they will not speak to you at the close of the season.

"Don't ask the manager what the house receipts are. Unless you have an interest in the show it's none of your business. And he's apt to tell you so.

"Don't ask for more than a hundred passes every week. Let the show make a profit once in a while, if only for form's sake.

"Always leave the car in as dirty condition as possible. For a lark, pull the bell-rope. Make fun of the conductor's whiskers, and throw silt under your neighbor's seat. In case of sleepers, always browbeat the porter, cool the beer in the tea water tank, and play poker until five A.M. And double up because it's cheaper. In entering a car always make the following remarks:

"That last town was the worst dump I ever played."

"This town we are going to is on the blink."

"Did you ever stay in such a rotten hotel in your life?"

"If we are on time to-day it will be the first time in the history of the road."

"What an awful car! Well, well! what do you expect? We are only actors! etc., etc., etc."

FOR MRS. FISKE'S COMPANY.

Alice John, formerly secretary of Victor Lawson, publisher of the Chicago Evening News, has been engaged by Harrison Gray Fiske as a member of the Manhattan company to support Mrs. Fiske in the production of Ibsen's Pillars of Society. She will play the part of Mrs. Bernick. Miss John is an Indiana girl and took up the study of the stage while at her newspaper work. Her first engagement was with the Donald Robertson company in Chicago. She was then engaged by Mr. Fiske to play the Italian woman, Mrs. Baxter, in Salvation Nell, and when Charlotte Thompson retired from the cast was promoted to the role of Hall-lujah Maggie.

Sheldon Lewis has also been engaged by Harrison Gray Fiske for the Manhattan company to support Mrs. Fiske in the production of Ibsen's Pillars of Society. He is a product of Augustin Daly's company and supported Ada Rehan as Oliver in As You Like It and Joseph Surface in The School for Scandal. He was the leading man of the players at Potter Palmer's subsidized New Theatre in Chicago. He was the Italian father in An Englishman's Home and was in the recent production of Idola.

GEORGE FAWCETT IN A NEW PLAY.

George Fawcett, who was last seen in New York as the star of The Great John Canton, and who is soon to appear at the New Theatre with John Mason in A Son of the People, by Sophus Michaëlis, the Danish playwright, will next autumn resume his work as an individual Shubert star. Mr. Fawcett's vehicle for next year will be a play of American life which he himself will write in collaboration with Mr. Michaëlis, who speaks and understands the English language.

A NEW PLAY.

Woman and Why, a comedy by Marie V. Fitzgerald, was presented on Monday, Feb. 14, by Cora Payton for the first time on any stage at his Lee Avenue Theatre, Brooklyn. The story, briefly told: Laura Lane, a girl of artistic tendencies, has an artist lover, but yielding to her mother's arguments marries a millionaire pickle manufacturer, who, after a short period, tires and grates on her finer sensibilities. She decides on a divorce that she may marry her former admirer, and has a regal divorce celebration dinner all spread when a revelation from the artist lover opens Laura's eyes. Mr. Tyler, the husband, enters and a reconciliation follows between husband and wife. The story is cleverly told, the dialogue is particularly bright and the comedy scenes are good. The staging and costumes were up to the usual Payton standard, and the entire company worked hard to help Miss Fitzgerald to success. The work of Minna Phillips as Laura Lane and Louis Leon Hall as the husband was worthy of these two performers.

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CHARTREUX STILL MADE IN SPAIN.

There appeared recently in some of the American dailies an article stating that the Carthusian Monks, celebrated for the manufacture of the genuine Chartreuse, also known as Liqueur Peres Chartreux, were anticipating moving from Spain to Austria. This rumor is now officially denied by Batjer & Co., 45 Broadway, New York city, who are the American agents of the monks.

CORRESPONDENCE.

Received too late for classification.
COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Wright Lorimer in The Shepherd King 9, 10, to fair patronage; Mr. Lorimer pleasing and support good; worthy of much better patronage than received. Land of Nod 11 to good business; co. good. W. H. Crane 13 cancelled for later date. The House of a Thousand Candles 14 came in unexpectedly; received good patronage and performance very well put on; co. well balanced, supporting Hugo Koch good at all times. Beverly of Granatnik, matinee and night, 22. The Clansman, matinee and night, 28.—ITEM: Hugo Koch will star next season in The Port of Missing Men, under management of Howland and Gaskill. Book by M. Nicholson; dramatization by Julian Rose. The try-out will take place during the coming April.

INDIANA.

TERRE HAUTE.—OPERA HOUSE (T. W. Barbydt, Jr.): George Sidney 11 pleased large audience. Margaret Anglin 12. Huntington Players 13-17. Sherlock Holmes (for Firemen's Benefit) 18, 19. Huntington Players in The Sign of the Four and Camille 20, 21. S. of P. Minstrels 22, 23. David Higgins in His Last Dollar 25, 26. Florence Gear in Fluffy Ruffles 27.—ITEM: Harry Bronson, manager of the destroyed Coliseum, says he will rebuild. Maxine and Mr. Cooper, who joined Huntington Players, have made a hit from the start.

IOWA.

IOWA CITY.—GOLDEN OPERA HOUSE (Ray Swan, res. mgr.): Norman Hackett pleased a good house in Classroom 8. The Little Homestead played at small house 11. The Girl Question had a fair house 12; splendid co. North Brothers 28-March 5.

NEW JERSEY.

BAYONNE.—OPERA HOUSE (A. H. Woods): The Cowboy and the Lady 14-19; to fair business. Divorcées 21-26.—ITEMS: Elizabeth Lemke, of West Eighth Street, this city, a High School pupil, appeared with the stock co. at the Opera 14-19. She played the part of Miss Laramie in The Cowboy and the Lady.—A strike of the waiters employed at the Opera House resulted in the installation of young women. The young men objected to the job of passing water to the audience during intermission.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Ellen Beach Yaw 10; to good business. The Gipsy Bunch Man 16. Dark 20-26.

NEW YORK.

ONEONTA.—THEATRE (Fred Gillen): The Final Settlement 17; excellent co.; fair house. Lena Rivers 19. Partello Stock co. 21-25; plays: The Bell, Honeymoon, The College Girl, Those Middle-aged Girls, The Rejuvenation, The Glided Fool, Camille, The Devil, On Parade. Vaudeville and moving pictures on dark nights.

SCHENECTADY.—VAN CUREL OPERA HOUSE (Charles G. McDonald): Emma Bunting and her stock co. indefinitely playing to capacity. Middle-aged Girls, The Rejuvenation, High Rollers 17-19; good. Behman Show 21-23; well received; business good.

NORTH CAROLINA.

WILMINGTON.—ACADEMY (S. A. Schless): Horace King in St. Elmo 14; to fair business. The Girl from Rector's 15; to S. N. O. The Cat and the Fiddle 21. The Time, the Place and the Girl 22.

OHIO.

DELPHOS.—SHERIDAN OPERA HOUSE (P. H. Stapp): Farmers' Institute 14, 15. Vaudeville and moving pictures 16. Keith Stock co. 28-March 4.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doughty): The Traveling Salesman 12; fair co. and good house. The Colonial Stock co. 14. In The Other Girl; fair house. Biddle Key in R. Hamlet of Broadway 17. Moulin Rouge Girls 21. The Climax 24.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser): Lillian Russell 14; big business; S. N. O. The Flower of the Ranch 15. The Shepherd King 16-21.

OREGON.

SALEM.—GRAND (John F. Cardray): Myrtle Glynn in concert 7; pleased large audience. M. M. O. A. Minstrels 8, 9 (local). All the house full with adults and pleased. O. A. G. Glee Club 11; pleased fair house. The Night of Way 14. In Hart 16.

PENNSYLVANIA.

DU BOIS.—AVENUE (A. P. Way): For Her Brother's Sake 5; fair co. and business.

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Buster Brown 7 played two good houses. The Man of the Hour 11; good co. and business. The Girl from the U. S. A. 12; two fair houses. The Third Degree 16; S. N. O., and pleased to the last line; Marion Kirby had the principal role and proved most acceptable; George Summer as the lawyer shared honors and Irene Oehler, Gladman James, and Charles Hill played scored; the production was admirably staged.

SOUTH DAKOTA.

WATERTOWN.—GRAND (H. L. Walker): Frank R. Long Stock co. 7-13 in Thomas and Homer, Lena Rivers, The Intruder, Lost and Won, A New Marriage, and The Vampire; co. and business fair. The Donkey Players 21.

NEWFOUNDLAND.

ST. JOHN'S.—T. A. HALL (T. J. Rolfs): Robinson-Allworth Stock co. in An Englishman's Home 7, to capacity. The leading role, Mr. Brown, was undertaken by Jim Sydney, who handled it most capably. Paul Robinson was well portrayed by R. E. Horton, while the remaining prominent characters were suitably filled as follows: Captain Finch by Cecil Magnus, Geoffrey Smith by Algernon Eden, Prince Gland by W. D. Simmonds, and Color Sergeant Harris by L. O. Murphy. As a play, this bill lacks cohesion, but as a military tract it is tremendously effective, and made a big impression here. One hundred members of the Catholic Cadet Corps were used in this production. The time 9 to a fair business. The Belle of Richmond was presented 10-13 on a farewell play, and was excellently staged. W. T. Stedman as Jerry Gordon played with a full appreciation of the character; Algernon Eden appeared in exceptional advantage as Bill Osmund; L. O. Murphy was fine as the suave, scheming Grimes; R. E. Horton was a convincing Alvin Smart; J. J. O'Grady a convincing Charles Lee; the remaining roles being portrayed by Cecil Magnus, Jim Sydney, Georgina Griffin, Ardle Allworth, Margaret Lee, Julia Morton sustaining the title-role that marked her as the possessor of marked histrionic ability. The co. left 15 for Sydney, where they will play one week, and then proceed to Birmingham. The Nickel Theatre alone remains open now, as the Lenten season has placed a great damper upon theatrical business in this city.

DATES AHEAD.

Received too late for classification.

COUNTY SHERIFF (Charles H. Brook, mgr.): Harvard, Ill., 23, March 2; Woodstock, Ill., 24, March 3; Aurora 27, Belvidere 28, Pontiac March 1, Broadhead, Wis., 2, Beloit 3, Ft. Atkinson 4, Fond du Lac 5, Shaboy 6.

CORRECTOR'S BAND: Louisville, Ky., 21-26. CUREMAN'S MUSICAL: Davenport, Ia.—Indefinite.

DANIELA, FRANK (The Shuberts, mgrs.): Toronto, Ont., 21-26.

GIRL OF THE MOUNTAINS (O. E. Woe, mgr.): Muscatine, Ia., 23, Rock Island, Ill., 24, Davenport, Ia., 25, Moline, Ill., 27, Sterling 28, Morrisburg March 1, Galena 2, Plattville, Wis., 3, La Crosse 4.

HOUSE OF A THOUSAND CANDLES (Howland and Gaskill, mgrs.): Storm Lake, Ia., March 1, Spencer 2, Hannsburg 3, Marshalltown 4, Waverly 5.

HOWELL-KEITH STOCK: Nanticoke, Pa., 24-26.

HUMAN HEARTS (W. E. Nankoville, mgr.): Des Moines, Ia., 21-26.

Business Directory

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IN WYOMING (H. E. Pierce and Co., mgrs.): St. Joseph, Mo., 21-23. Omaha, Neb., 24-26. Des Moines, Ia., 27-March 2.

JEFFERSON, THOMAS: Springfield, Mass., 21. Bridgeport, Conn., 22. Watertown 23.

JUST A WOMAN'S WAY (C. A. & W. F. Page, mgrs.): Lebanon, Ind., 21. Nashville, Tenn., 22. Middletown, O., 23. Maumee 24, Piquette 25.

MARTIN STOKES (George M. Cochran, mgr.): Boston, Mass., 21-26.

MORTON, COMBETH (Arthur A. Latta, mgr.): Santa Barbara, Cal., 21, 22. San Luis Obispo 23, Hollister 24, Santa Cruz 25, Sacramento 26, 27. San Jose 28, Stockton March 1, Fresno 2, Porterville 3, Bakersfield 4.

QUINCY ADAMS SAWYER (W. E. Sprague, mgr.): Salem, Mass., 21.

V. A. TIBBLES (John Henry, mgr.): Buffalo, N. Y., 21-24.

IN CHICAGO THEATRES

Low Fields Pleases in Old Dutch—Dick Whittington at the Remodeled Great Northern—Grace George in A Woman's Way—The Fourth Estate Continues.

(Special to The Mirror.)

CHICAGO, Feb. 19.—Low Fields at the Old Dutch have been popular at the Garrick and received a cordial welcome from press and public. The beauty, good music and geniality of the production have been fully appreciated. Mr. Fields as Old Dutch, forced to do menial labor about the hotel where he began living as a rich inventor, shuns the surface of pathos now and then, but most of the time produces laughter in his characteristic manner. The scene with the honey horse develops more comedy than any other. The song, "U Dearie," by a grown pair of lovers, with a pair of children imitating in the background, was the song hit, though "Pretending," by John Henshaw and Ada Lewis, got numerous encores. Alice Dovey as the ingenious maid was charming in all of them. Charles Judels as the hotel proprietor received a special round of applause for his complete and natural way of working up the French excitement in the first act scene with Old Dutch. John Bunney and Eva Davenport as the pensive pair, George Leon Moore as the lieutenant and Vernon Castle as the English traveler were all sufficient for the demands thereof. The exceptionally pretty chorus girls are seen in several original numbers. That of the gypsies wins several repetitions.

Chicago will virtually be in possession of a new first-class downtown theatre next week, the remodeled Great Northern, with Dick Whittington as the introductory bill. Herbert Duce, manager of the Garrick and general representative of the Shuberts in Chicago, is in charge of both houses, with Fred Eberts, who has been manager of the Great Northern for several seasons, remaining. Asher Levy, treasurer of the Garrick, has been promoted to be chancellor of the exchequer of both theatres.

Such a Little Queen will follow The Love Cure at the Colonial after that handsome offering has remained three weeks. There was a possibility that Max Rogers in The Young Turk would follow.

Grace George is beginning her annual engagement at the Grand Opera House this week in Thompson Buchanan's A Woman's Way. Henry Miller, Jr., John Standing, Aubrey Smith, Frederick Bampton, Reginald Carrington, Elwood Cromwell, Carolyn Kenyon, Jewel Power, Ruth Henson, Louise Mial, and Metelle Cristie are in the company.

The Silver Star, with Genes, will come to the Colonial March 20, following Such a Little Queen.

Joseph Dillon is in town again, as business manager of Sam Bernard in The Girl and the Wizard, at the Garrick, following Low Fields.

Henry D. Carey in The Heart of Alaska, as presented at the National last week, pleased Englewooders all the week. Mr. Carey as McLain, a son of the North, offered a study of a man pioneering in the Arctic country.

The Fourth Estate continues its remarkable run by transfer from the Grand Opera House to the Studebaker, beginning this week.

Charles Frohman's production of Chantecler is said to have been chosen as the opening attraction of the new Blackstone Theatre, adjoining the Blackstone Hotel, now nearly completed, in this city. Work on the theatre has not yet begun.

The Fortune Hunter continues to draw crowds at the Olympic, even during Lent.

A recent criticism of a melodrama contained a statement that the queen of melodramas might with a little study play Ophelia, which is treasured as an example of expert opinion.

The presentation of Dora Thorne by the Marvin Stock company was well received by the patrons of the College Theatre week of Feb. 12. An unusual number of good plays are announced by Manager Charles B. Marvin for the near future, prominent among which are Old Heidelberg and The Great Divide. Marie Nelson was an attractive Dora. In the company were Henry W. Howell, Bertram Batis, Walter G. Beach, Daniel Reed, Raymond Walburn, Charles D. Brown, Blanch Crozier, and Jean Adair.

Paul Linke's Love Island (Die Liebesinsel), operetta in three acts, was the bill for the closing week of the Viennese Opera company's engagement at the Globe Theatre.

The book is pleasing and there is a great deal of graceful, pretty music, including numerous waltzes. A sextette at the close of the first act is exceptionally good music. It was artistically sung and received several encores. Emil Beria presented a rather more agreeable appearance as the retired merchant in this production than in some of the others. His comedy was entirely successful with the German audiences. The rest of the company was good in acting and excellent in singing. In the cast were Mary Serini, Angelo Lippich, Karl Klun, Minnie Landau, Heinrich Hehl, Anna Umhey, Jacob Brust, Louise Barthel, Fraulein Katie Wald and Heinrich Habrich. The company goes to Milwaukee, where its artistic worth and European manner will undoubtedly win favor.

The Globe Theatre will be dark the week of Feb. 21 and then reopen as a motion picture and vaudeville theatre.

Chicago once more has a Lyric Theatre. The Shuberts have rechristened the Great Northern with that old favorite name. The new life of this house, which began with the first performance of Dick Whittington last (Sunday) night, seems likely to be prosperous. It certainly has a big and handsome production to begin with.

George Lederer and H. H. Frases will be the next to entertain at the Cort, following The Girl in the Taxi, which is taxing the capacity of the theatre, with an adaptation from the German by Louis Mann called Two of Him. The German title is Doppel-mensch.

Molly May, with Grace La Rue, will leave the Whitney Opera House this week to go to Montreal.

Bert Baker, described by the office boy as some comedian, will succeed Halin Mostyn in the cast of Miss Nobody from Starland at the Princess. Mr. Baker was good as the Irishman in The Flower of the Ranch and assisted in the production of The Prince of To-night at the Princess.

The bills this week: Grand Opera House, Grace George; Garrick, Low Fields; Lyric (Great Northern), Dick Whittington; Olympic, The Fortune Hunter; Powers, Rose Stahl; Colonial, The Love Cure; Chicago Opera House, Miss Patay; La Salle, Flirting Princess; Princess, Miss Nobody from Starland; McVicker's, Polly of the Circus; Cort, The Girl in the Taxi; Studebaker, Auditorium, Follies of 1909; Whitney, Grace La Rue in Molly May; Chicago stock; Academy, Rocky Mountain Express; Crown, Arizona; National, Classmates; Bijou, The Girl of the Streets; People's, stock.

INDIANAPOLIS.

Georgs Arliss and Emily Stevens Appreciated—Changes at the Majestic.

In Septimus, in which he appeared at English's 10-12, George Arliss added another artistic success to his list, as the mild-mannered, absent-minded, simple and altogether delightful Septimus. His flawless and finished acting was a rare treat and long to be remembered. Second only to the star was the superb performance by Emily Stevens. Henry Wessman as Olen Ryber, Nina Lynn as Nora, and Cyril Young as Widdowick gave excellent support. Anna Held in Miss Innocence 14-16, Israel 17, The Golden Girl 18, 19, Fritz Schell in The Princess 20, 21, Margaret Anglin in The Awakening of Helena 22-24.

Under Southern Skies was presented at the Majestic by the Forepaugh Stock co. 14-19 in a creditable manner that pleased good houses all week. As Laela Crofton, Lucile Spinnery had a part that suited her particularly well, and she made a charming Southern girl. Alsworth Arnold was a good looking Burleigh Mavor, acting with grace and dignity. J. Francis Kirk played the gentle, melancholy Major Crofton in excellent style. John Daley as the Cincinnati Bear made his first appearance with the co. here and made a striking impression as Steve Dabney. Henrietta Vaders, who went to Cincinnati last week to play Dora, the colored mammy, with the co., repeated her comedy success in the part there. With Miss Vaders, George L. Brown as Uncle Joshua and Fanny Bernard as Knight of the Cincinnati co. as Phily, supplied the comedy. St. Elmo 21-28.

A. H. Dudley and the Smart Set co. in His Honor the Barber, opened to an enthusiastic and delighted S. R. O. house at the Park 10-12. George Sidney in The Joy Rider, assisted by Dick Hume, Frank Milton and others pleased good sized audiences at the same house 14-16. Black Patti 17-19. The Newbreds and Their Baby, which played a successful engagement at the Park several weeks ago, when the S. R. O. sign was in evidence twice daily, has been booked for a return engagement 14-16.

Miss Daisie and an excellent bill attracted large houses at the Grand this week. Julian Ellings over at the Colonial proved one of the largest drawing cards at that house and drew large capacity houses all week. William Allen Wood, chairman of the Finance Committee of A. Midnight Bell, the play given by well-known talented local amateurs at English's 7, 8, for the benefit of the Boys' Club, announced last week that \$1,400 was cleared after \$500 was paid for expenses.

The first performance in the new Murat Theatre, the Shubert house here, is set for 28, when James Powers will be seen in Havana. The opening performance will be witnessed by the Shuberts, the general public being excluded, and on the following night the theatre will be formally opened to the public.

The Forepaugh Stock co. at the Majestic will pass out of existence 26, and the house will be turned into a moving picture theatre. The announcement was made 17 that the Anderson-Eigler co., lessee of the Majestic and the Grand, believes motion pictures will be more profitable than stock productions and the change will be made for that reason. No definite announcement has been made regarding the length of the operation of the Majestic following the change. The first bill of pictures will follow immediately after the close of the stock co. It is understood, St. Elmo will be the farewell offering of the co.

The Forepaugh co. opened at the Majestic Dec. 25, 1907, with Lucile Spinnery as leading woman, who has acted in that capacity ever since. George Arliss was leading man until Dec. 11 of last year, when he left to head a stock co. of his own at Memphis, Tenn. He was succeeded by Alsworth Arnold, a popular member of the co. As the co. now stands there are but few of the older members left, but these, including Miss Spinnery, Mr. Arnold, J. Francis Kirk, and Fay Baker, will be greatly missed by their many friends and admirers. Mr. Kirk, who has acted as stage-manager for the co., and Miss Baker, his wife, have signed with the Arliss-Benton co. in Memphis and will join the co. 28. FRANK KIRKWOOD.

SAN FRANCISCO.

The Man of the Hour Stayed Another Week—Florence Roberts Given an Ovation.

Robert Mantell and Booth Russell were prominent in the line of attraction, having opened 7 at the Columbia in Louis Xill to a very satisfactory audience. Shakespeare's plays formed the greater part of the repertoire, while Richard III. was given 14 and 15. The engagement will last until 27. The players are Charles Keen, James Keen, Hugh Jeffrey, Guy Lindale, George Stillwell, Alfred Hastings, Henry Pearson, Fritz Lieber, Casson Ferguson, Oscar Pfefferle, Edward Lawers, Howard Barts, George Anderson, Genevieve Reynolds, and Agnes Scott. Blanche Walsh opened 7 at the Van Ness in The Test and a great number of her admirers were present to give her a hearty welcome. She was a strong attraction and did her quota of business, although there were powerful counter attractions at other houses. After this star came McIntire and Hiss in Hayti.

The Alcazar had a very attractive bill which opened 7, entitled The Man of the Hour. So well did it please that the management was compelled to continue it for another week to supply the demand for seats. The Two Orphans is in preparation to follow.

Belasco is out of town with St. Elmo, which is doing well.

The Princess was packed nightly to see Kolb and Dill in Lonesome Town, which replaced the Music Master. These stars remain with us until March, two months longer than first intended, and then to Los Angeles for a couple of months.

The Harpy is securing quite excellent attractions, the latest being Russ Melville in his Hopkins, which opened 6 to good business, which continued during the week. And with her were Josephine Hallen, Ray Lewis, Dorothy Lobbell, O. M. Bicknell, E. H. Maxwell, Claude Morris, Elsie Mackay, Edward Dillon, Marion Gibney and Frank Minney. The star travels in her private car.

Florence Roberts, so well and favorably known out here, was given a real ovation by a packed house at the Novelty, opening 6. The Trans-Formation was the bill, and Mayor McCarthy was there to make a speech and the house generally was enthused. Mr. Whitlaway was the co-star, who acted in the same capacity at the Alcazar before the great disaster. The co. furnished the Harpy with the Sherry, was excellent, and consisted of Maude Granger, Amanda Wellington, Irma Perry, Susanne Siegel, Homer Miles, Robert Gill, Russell Bassett, W. C. Andrews, Howard P. Trenton, and George Pearce. A sign above the box-office reads, "Free list entirely suspended." Charley Gall is managing for the Shubert folk.

Sam Mott, a San Francisco man, but now with The Lion and the Mouse co., is in town to see his relatives and friends. The play will not come here, no house being available.

The Novelty was occupied 6 by the students of Heald's Business College, who presented His Own People, a comedy drama in three acts. Paul Gerson was the coach.

Phil Hastings is doing the press work for the Savoy and Chutes.

Miss Walsh is promoting a scheme of having the managers' association set aside a day each year for a benefit fund for traveling thespians who may be taken ill while traveling.

A. T. HARNETT.

SAN ANTONIO.

The Isabel Lowe Stock Company Meets with Prompt Approval Here—Personal Mention.

The sale of Spice was the offering at the Opera House 6, 7, for the reason that it has appeared here before it failed to excite much interest and consequently drew but small houses. Victor Moore in The Talk of New York 13-15. The Red Mill 16. The Girl from the Golden West 17, 18. Forty-five minutes from Broadway 19, 20. Wives and Women and Song 21, 22. Marie Cahill in The Boys and Betty 23. The Three Twins 24-27. A Stubborn Cinderella 28-March 1.

The Isabel Lowe Stock co. opened at the Empire 6-13 in The Man on the Box and enjoyed good business all week. The co. is an exceptionally capable one and the patrons placed their stamp of approval on the work of the co. on their first appearance. Guy Woodward in the character of the police judge was more than pleasing, while the star was very winning and pretty and made an altogether charming Betty. Josephine Hastings in the leading role was a pleasure. The general verdict is that the co. can stay as long as they like. Pawn Ticket 210 is the attraction 13-19.

HADEN F. SMITH.

PORTLAND, ORE.

Louis James Appeared to Advantage—The Right of Way Well Presented.

That eminent Shakespearean actor, Louis James, appeared at the Hungalow 11 and 12. The part of the merchant of Venice, Mr. James showed no falling of his power of portrayal. Perhaps in Henry VIII. he was seen at his best. In his interpretation of the character of the protea short of honor, stripped of dignity, shamed in ignominy, the tragedian gave a gripping sermon. Praise is due to Vera Walton, whose death song at Katherine's couch waited notes of rare richness and pathos in a splendid soprano voice. The production of The Merchant of Venice was the alternating play, and was well produced.

Charles B. Hanford was seen in The American Lord at the Hungalow 11 and 12. The part of John Breuster was in the hands of Charles B. Hanford, and in it he is said to have found one of the most sympathetic roles of his artistic career. The supporting co. included a number of players who have successfully appeared with Mr. Hanford in the past. The production was both elaborate and complete. In Hayti 13.

Eugene V. Pembrey's dramatization of Sir Gilbert Packer's much enjoyed novel, The Right of Way, was the attraction at the Baker, opening 6, under the personal direction of Fred Block. It was without doubt one of the strongest and most evenly balanced co. seen here this season, with a production that was complete and an exact duplicate of the original. The three characters, Charles Steele, played by Hallett Thompson; Joe Fortuatis, played by J. Aug. Anderson, and Rosalie, delightfully rendered by Arlene Hackett, of course stand out far above all the rest, and so perfect was each one that it would be hard to draw a comparison between them. The rest of the co. showed the earmarks of that which is farthest removed from any strain of cheapness, such

as we, in the Far West, are so often indicted with. Business, while up to a good average, was still much below what it should have been for an attraction of this kind. Wildfire 13-19. The Great Divide 20-27.

The Portland opened a season of lurid melodrama 6, bringing the R. R. French co., which has been playing at Seattle Theatre, here for a short season. The opening bill was Deadwood Dick's Last Shot. The co. was one of the best of its sort in the West to-day, and is worthy of better things than these wild, impossible melodramas. The opening Sunday afternoon and night was capacity, but business dropped off woefully during the week. Sal, the Circus Gal, 19.

Hal Caline's The Manxman was the offering by the Athol stock co. at the Lyric 6-12. With strong scenic effects, a strong preservation of character and no details left undone in presenting a striking effect, this comedy drama pleased and played to good business. As Kate Creagan, Priscilla Knowles found a congenial role. Robert Athol was seen well as Professor May-ley, and Will D. Howard took admirably the staid part of Peter Quilliam. The rest of the cast played well the parts assigned them.

JOHN F. LOGAN.

PITTSBURGH.

The Servant in the House—The White Sister—Ward and Vokes—Other Attractions.

PITTSBURGH, Feb. 19.—The Servant in the House is a sublime play; its theme powerful and of absorbing interest; its interpretation and interpretation of the atmosphere of the playhouse seemed like that of a church when an unusually impressive sermon is being delivered by an eloquent minister. It was an exceedingly fine company which portrayed this play at the Lyric this week, and the one stage setting which framed it was compact and tastefully arranged. Tyrone Power played the part of the Dragoon. Robert Smith, in a forceful and striking manner. As Manson, the butler, Wilfred Hower gave a most convincing performance and showed careful and intelligent study. The Bishop of Lancashire was competently played by George W. Wilson, and David Glassford made an admirable Rev. William Smythe. Jessie Giendinning could not be surpassed in the role of Mary. She was perfectly natural, sweet, and altogether most captivating. Edith Crane is a stately looking woman and was excellent as the vicar's wife. Harold de Becker was capable as the page boy, Rogers. The coming week will offer Marie Tempest in Pensieve and the Harrier. Marie Adams in What Every Woman Knows will follow.

The Alvin's attraction during the week was The White Sister, which adds another noteworthy play to the credit of this house. It has had a strong list so far this season. Viola Allen is a most charming personage, always popular in this city. In her story of a sister Giovanni she made a pleasing impression. James O'Neill was the personification of Monsignore Saracinesca, a role which was perfectly done and worthy of great praise. Milana Gale displayed the necessary cunning and restraint essential to the part of the Countess Chiaramonte. Fanny Addison Pitt was a lovable Madame Bernard. William Farnum as Captain Severi played his part acceptably. Richie Ling was satisfactory as Lieutenant Basil, and the others in the cast—Dwight Dana, Edwin Barrow, Joseph Carducci, and Belle Chippendale Warner—contributed their share of excellent work. The scenery and settings were substantial and complete in every detail. Marie Dressler in Tillie's Nightmare is billed for next week with The Jolly Bachelors and The Midnight Sons underlined.

The Harry Davis Stock company closed its two consecutive weeks of The Merchant of Venice to-night. It was one of the most successful plays of its career at the Duquesne this season. The coming week Carmen will be produced.

Ward and Vokes had several new parts in their piece, The Promoters. They drew large audiences to the Lyceum, which were well entertained. Pierre of the Plains for the coming week.

Clark's Runaway Girls will be at the Gayety and The Tiger Lilies at Harry Williams' Academy during next week.

Matinees will be given at all of the playhouses on next Tuesday, Washington's Birthday.

ALBERT S. L. HEWES.

CINCINNATI.

Anna Held at the Grand—Mabel Hite at the Lyric—Heuck's Becomes Vaudeville Theatre.

CINCINNATI, Feb. 21.—Anna Held, who is making her farewell tour of the principal cities, began a week's engagement at the Grand to-night in her musical comedy, Miss Innocence. Miss Held appears in gorgeous attire, and is supported by such talent as Charles A. Bigelow, Lawrence D'Orcay, Gene Laney, and Alice Hegeman. They were greeted by a large and appreciative audience. John Drew, in inconsistent George, follows 28-March 5.

The attraction at the Lyric this week is Mabel Hite, who made her first appearance last evening in a new comedy, A Certain Party. Miss Hite has enjoyed popularity in vaudeville and musical comedy, and is delighting her audiences here. She is supported by Mike Donlin, the famous ball player; John T. Kelly, Madge Richardson, and others. The scenic part of the play is beautiful, and crowded houses are the result. The French Grand Opera co. next, 26-March 5.

Mrs. Wiggs of the Cabbage Patch will swing round the circle again, stopping at the Walnut this week. Her former friends are in attendance, bringing some others, and the old play is just as popular as ever. The Man of the Hour opens 27-March 5.

Held by the Kneesy, a military play famous years ago, is the attraction at the Olympic. The play is excellent, and the scenery is an attractive feature. The usual crowded houses are in attendance.

The Holden Stock company is playing Fabio Bonani, dramatized from Marie Orelli's The Vendetta. Margaret Nevill, Gladys George, and John Connor appear in the leading parts. The company is doing a good week's business.

Charles Robinson's Orpheus Girls are presenting burlesques, entitled The Trimming Shop and Robinson's Soldier, at the Grand. Large crowds both afternoons and evenings. Sunday inaugurated a new policy at Heuck's, melodrama being permanently succeeded by Low's vaudeville and moving pictures. Mr. Low has a chain of forty theatres from New York to Chicago, and promises a good popular priced vaudeville. A. J. McNAIR.

THE WEEK IN BOSTON THEATRES

Few Changes of Bill in Prospect—Sir Charles Wyndham to Play Here Despite Rumors to the Contrary—Shore Acres Still Vital—Notes.

(Special to The Mirror.)

BOSTON, Feb. 19.—There will be few changes of bill in town next week, as the rest of the attractions will remain a little longer. At all houses there will be special matinees in honor of Washington's Birthday.

Sir Charles Wyndham will be the chief newcomer to the city, presenting *The Mole*, which has never been given here. There was no foundation for the rumor which reached New York this week to the effect that he was going to cut short his tour and return to London.

Hoston at last will have a chance to see one of the much discussed dramatizations of St. Elmo, for the familiar old novel will appear before the footlights at the Globe in the shape of the dramatization which Vaughan Glaser has been playing elsewhere.

Maude Adams will have only one more week in Boston, for her stay at the Hollis this year was only four weeks instead of eight, the customary period. Consequently What Every Woman Knows has been averaging the largest attendances that she has ever known for an engagement here.

The Back Bay Opera House has made its most spectacular offering in the shape of *Metastase*, giving a dashing setting to the comparatively uninteresting opera. That will be included among the conspicuous features of the coming week.

Rebecca of Sunnybrook Farm will start upon its final fortnight at the Tremont, as there could be no further postponement of the coming here of Raymond Hitchcock in *The Man Who Owns Broadway*.

No such misfortune is in store for William Hodge and *The Man from Home* at the Park, and everything is clear for an indefinite extension of the engagement which has been so successful in every way.

Ben-Hur is exactly suited to a monster auditorium like that of the Boston, and the spectacular success, especially the chariot race, are given in most elaborate fashion.

The Melting Pot has only this week left at the Majestic, where Walker Whiteside has already made himself a favorite, and Sheridan Black and the others appear to advantage.

There is no limit to the run of *The Midnight Sons* at the new Shubert, and it certainly looks as if it would stay until the coming of the company from the New Theatre in New York, which will play here instead of at the Majestic.

John Craig has found Shore Acres another winner for his stock company at the Castle Square, and instead of one week it runs three, but next week will be the last for the present time.

Cole and Johnson will be the next stars at the Grand Opera House, appearing there next week instead of at the Globe, where all their previous Boston engagements have been booked.

Albert Hale, the boy soprano, will be next week's topline at Keith's.

George Lashwood will be the chief vaudeville feature at the American Music Hall.

The burlesque attractions in town will be: Gaiety, Mardi Gras Burlesques; Columbia, Empire Burlesques, and Edward Hayes Casino, *The Crackerjacks*.

Francis Wilson will come to Boston tomorrow, so as to speak on stage children at the mass meeting which is to be held at the Hollis. Rev. George L. Perin, of the Beacon Universalist Church, will preside and introduce the speakers, among whom will be J. E. Dodson, of the House Next Door. When the bill comes up for its hearing at the State House next week all the actors in town will be present to make a notable plea in behalf of thespian youngsters.

There was a hearing at the State House yesterday in behalf of the bill permitting a part of Franklin Park to be used next summer as the place for a historical pageant. The leaders were Edward R. Verner, Edwin D. Mead, and C. Hurd Walker, representing historical societies. Louis N. Parker, the pageant man from London, was here last fall and he went home, as though rather discouraged with the outlook.

There was a fire in the Gaiety block yesterday in a room in one of the upper floors. It was put out with little damage, but it provided a little excitement for the burlesquers who were rehearsing there.

Ida Mullie gave one of her popular recitals at Huntington Chambers to-day and appeared in a great variety of child songs and monologues. She was assisted by Mrs. Maud Parada Lane.

Reginald H. Mair, ex-Mayor Hibbard's secretary, gave a dinner in honor of Zaldee Appleton on the first night of the engagement here of Ben-Hur, but it is denied that they are to marry.

There is litigation over Lina Cavalieri's last recitals, and Oscar Hammerstein has brought suit against Walter G. Bigelow for \$5,000, naming L. H. Mudgett as trustee.

A romance of the Boston Opera company was the wedding of Marguerite Banks, formerly in the opera school, to Frederick H. Toye, who was Henry Russell's secretary. The ceremony was quietly performed in New York at St. Patrick's Cathedral.

The will of Mrs. Agnes Booth was allowed in the Probate Court at Dedham this week. The famous actress left an estate of \$93,000, all but \$3,000 being in real

estate. By the will the property was left to her husband, John B. Schoeffel, manager of the Tremont, and her two sons, Junius Brutus and Sidney Booth. JAY BENTON.

LOS ANGELES.

The Ringmaster Presented by the Burbank Stock. Praise for Madame Schumann-Heink.

Ferris Hartman and his co. have been busy 6-12 at the Grand, with a big and attractive revival of that old time favorite, *Florodora*, and the attendance for the week warranted a continuance for a fortnight. Catherine Edmund sang delightfully the role of Dolores and Muggins Davies was her way in the dainty part of Angela, while Josie Hart made a decided hit as Lady Hollywood. Ferris himself was seen and heard as Tweedledee, and his clever antics kept every one jovial. Walter De Leon, the favorite imitator of Coburneque methods, sang one or two of his own compositions effectively, and Walter Callett was heartily received as Cyrus Gilfillan. The sextette was a feature which received call after call. A good attraction well staged and sung.

The Man of the Hour, in its second week at the Belasco, is more than packing the house; even though it is hard to dispense with an orchestra and its bit, the seat demand was so great that chairs had to be placed in the pit. This play will run for a third week commencing 14.

The Mason has been dark all of 7-12, but will open 14 with Marie Cahill in *The Boys and Betty*.

Habes in Toyland, which was here only a few months past, is again playing at the Majestic to fairly good business. It is a useful bit of extravaganza and rather attractively arranged, and the co. work is fast, which is very essential to good business. Max Fisman in *Mary Jane's* 13-19.

Olive Porter's drama of *Wall Street*, *The Ringmaster*, held boards at the Burbank 6-12. It is said to be the first production by any stock co., and the clever ability shown was most marked. All of the favorites were in the cast. Next week, *Samson Kirby* will be given a notable staging, and the advance seat sale is enormous.

Arthur Wards, business manager for Max Fisman, has been passing a few days in the city, visiting with his father, Frederick Wards. It is given out that Arthur Wards will next season star his father in *Timon of Athens*, and that the production will be on a lavish scale.

A grand testimonial was given Madame Schumann-Heink 11 when over 3,000 people packed the big Auditorium to hear her return recital. Seats were placed on the immense stage, so that the singer and her "bravos" off filled the air, and even after the concert was over the vast audience refused to move until the singer, with tears of joy in her eyes, made a little heartfelt speech. It was a great and glorious tribute. DON W. CARLTON.

JERSEY CITY.

Al. Wilson, As Met in Ireland, Much Enjoyed—Gossip and Burlesque Notes.

Al. H. Wilson, who has become an annual visitor here, and a welcome one, appeared at the Majestic 14-19 to very good business. *Met in Ireland* was thoroughly enjoyable, and gave much satisfaction. All through the play there were bright, spicy jokes, and the music was of a catchy nature. Al. Wilson, as Met, was very much at home in the part, and his support was excellent. In the third act a novelty was introduced by the singing of colleens and peasants during the dream scene. Thaddeus Shaw as the Steward, William S. Gill as the Blacksmith, Olive Wright as Little Betty, Irma La Pierre as Kathleen, and Florence Shaw as Ann Deland, all worked hard. The stage settings were unusually good. *The Girl from Rector's* 21-26. Ward and Vokes 28-March 5.

Chris Naumann, treasurer of the Al. H. Wilson co., will close here 19.

The bookings at the Majestic here for balance of season are remarkably good. Manager Frank R. Henderson is delighted with the season, up to date.

Sidney Ellis has recovered from his recent severe illness. Edmund Hayes and The Empire co. played a return date at the Box Ton 10-12 to very good business. Mr. Hayes was at his best in this act, and his support was competent. Billy Watson and His Beef Trust co. was the offering 14-16 to packed houses. It was funny, and Watson, a good comedian, gave the best of satisfaction. May Wentworth, an old-timer, was recognized and received a warm reception. *The Bion Comedy Trio*—George L. Dorsey, H. E. Walston, and L. G. Heala—made a hit. *The Star Show Girls* 17-19. *Yankee Doodle Girls* 21-23. *Washington Society Belles* 24-26.

WALTER G. SMITH.

DALLAS.

Special Trains Brought Many to See the Round Up—Other Bills.

After a full week's performance, *The Round Up*, with Macklyn Arbuckle in the leading role, closed its engagement here most successfully, both from a historic standpoint and as to financial returns. It was well received and played to crowded houses nightly, special trains coming in from many of the surrounding towns. Mr. Arbuckle, who has not recently been with the co., joined them here to continue in the role which he originally created, this being a special compliment to the people of Dallas, his former home.

Forty-five Minutes from Broadway 14, 15 played here, and gave very excellent performances of O'Hara's bright and spicy musical comedy. *The Three Twins* 16-18, with Victor Morley, Miss Allen, and Emma Clifford in the leading roles, and promises to be a production of unusual merit for a play in its second or third season. *The Climax* 21, 22. *The Girl of the Golden West* 23, 24. L. LEE LAUDRE.

NEW ORLEANS.

Eva Carey and Lillian Goldsmith at the Crescent—Pauline Perry Attracted Notice.

The Stubbins Claderella, on its second annual visit here, was the attraction at the Crescent 13-19, and drew well during the week. Eva Carey, Lillian Goldsmith, Harry Stone, and William White did the greater part of the work successfully. Cecil Spooner 20-26.

The Climax was seen at the Tulane 13-19, and made an excellent impression. The four people in the cast gave splendid accounts of themselves, and the play seemed to be everything claimed for it. Pauline Perry's birdlike soprano was heard to advantage during the evening, and was particularly effective in her rendition of "The Song of the Soul." *The Talk of New York* 20-26.

Melodrama held forth at Blaney's Lyric with the W. I. Swain co. expounding it. The Arizona Cowboy was the bill 13-19, and those who love melodrama in its most lurid form got just what they wanted. James H. Huntley, Mildred E. Barry, Roy James, and H. J. Menemoller were satisfactory in their respective roles.

Julius Layolle's French Opera co. closed here 11, and went on tour, opening in Kansas City. No definite arrangements have been made for next season by reason of the owner of the Opera House, and Mr. Layolle not being able to agree upon terms and conditions.

The St. Charles Orpheum and American Music Hall continued to enjoy their share of the theatrical patronage, and the bills presented at both houses were decidedly satisfactory.

J. M. QUINTERO.

MILWAUKEE.

The Friend Players Continue to Please Good Business—School Days Well Attended.

One of the best and most magnificent productions ever seen in Milwaukee was that of Herod, which opened at the Alhambra 14 for three performances. William Faversham gave a great portrayal of the same part and chief among his supporters are Jack Opp and Olive Oliver. Mr. Hopkinson 17.

The Friend Players this week offered a double bill—a one-act piece entitled *The Passing of the Humming Bird*, and *Thelma*. In the curtain raiser the parts were well played by Gerald Harcourt, George Witherspoon, Lowell Sherman, and Hallet Bosworth. *Thelma* was given a good production and Edith Evelyn was well cast in the leading part. Wilson Reynolds gave an excellent character study and all of the other parts were good.

The *Madrigals of Aunt Mary*, presented by the May Robson co., played a short engagement at the Davidson and opened 14 to good business. School Days proved to be quite a good drawing card at the Bijou and the opening performance 13 was well attended. The co. was headed by Herman Timber, and an allround good performance was given.

The German Stock co., at the Babst, presented *Der Wanderhals* 13 to a large audience. The same co. appeared in John Gabriel Borkman 18. T. H. Hindsford's lecture on *Barbary* was well attended 15. Lyman H. Howe will play a special engagement 18, 19.

The Brown of Harvard co., which disbanded in this city at the close of its engagement 12, will be given a benefit at the Bijou 17 by the different theatrical people playing in the city. It is understood that the means of the co. are without funds and this benefit is to raise enough to enable them to reach home.

A. L. ROBINSON.

CLEVELAND.

Grace George Drew a Large House—Frances Neilson at the Prospect.

Sam Bernard with a fine co. entertained with *The Girl and the Wizard* at the Colonial 14-19. Viola Allen 21-26.

Grace George was greeted by large audiences at the Sheld Avenue Opera House, where she was seen in *A Woman's Way* 14-19. Miss Janis 21-26.

The Prospect Stock co. presented *The Girl of the Golden West* 14-19 at the Prospect, and Frances Neilson was good in the title-role. *The Eternal City* 21-26.

Checkers was given by a good co. at the Lyceum 14-19. In Old Kentucky 21-26, of the co. *The Girl and the Detective* was the attraction at the Cleveland 14-19. Black Patti co. 21-26. WILLIAM ORANTON.

TOLEDO.

The Builder of Bridges Well Received—Marie Dressler at the Auditorium.

Kyrle Bellow and an exceptionally clever co. presented *The Builder of Bridges* at the Van Alstyne 14. Robert Hilliard in *A Fool There Was* 17-19.

Marie Dressler in *Tilly's Nightmare* was the offering at the Auditorium 15. *A Certain Party* 18, 19.

At the Lyceum Granatnik pleased good houses 15-19. School Days 20-22.

At Oak Corners was well put on by the Payson Stock co. at the American 15-19. The work of this co. pleased large houses and is growing in popular favor. *Facing the Music* 20-26.

The Bentz-Bantley co. at the Empire 15-19. R. M. HERR.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at this Mirror Post-Office will be delivered two weeks only after the date of issue. Two weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by The Mirror. Patrons will facilitate mail service of The Mirror by conforming strictly to the above requirements.

WOMEN.

Ashton, Joany, Adora Andrews, Ellis H. Armstrong, Ethel Anderson, Elizabeth Arlana, Sylvia Anderson.

Bell, Nora, Edith Bellows, Sylvia M. Bidwell, Lillian Burroughs, Olive Berkeley, Edna May Bynum, Florence Bird, Sophie Brandt, Marie Bryan, Mercedes Beck, Geraldine Bruce, Frances E. Brandt, Helen Burdett, Brownie Billings, Adella Barker, Florence Brennan, Marie Behan, Chamberlain, Mrs. J. W. Patricia Collins, Blanche Conley, Mrs. J. R. Clark, Maggie Cline, Kattie Cameron, Hilda Corbin, Alice G. Chalm. Dixon, Lillian B., Laura Desmond, M. De-gross, Lee Davis, Mrs. C. Danielson, Alice Donovan, Ethel G. Daguerre.

Emme, Mary A., Madge Edwards, Florence Ewing, Mrs. J. W. Early, Mrs. J. Ertlage, Ford, Harriet, Florence Foster, Mrs. Chas. E. Fisher, Mrs. L. T. Fraser, Alice Fisher, Ella Faye, Helena Frederick, Mammie Fleming, Gould, Lou, I. F. Going, Rosa Gibbs, Edna Garrick, Phyllis Gilmore, Vivian Gill, Herman, Mrs. Sam, Mary Hall, Natalie Harvey, Betty Hope, Mabel Howell, Grace Hill, Charlotte Huntington, Ethel Hoag, Mae Hillman, Dot Hines, Margaret Hagen.

Jarboan, Verona, Doris Jordan.

Krahl, Clara, Lottie Kendall.

Lee, Phyllis, Helen Lattin, Sidney Lucas, Mabel Loraine, Mrs. M. B. Lascott, Lela Lester, Sophie A. Lull, Ella M. Lambert, Jeffery Lewis, Mrs. Helen M. Lenson, Mrs. Bobt. A. Lee, Eva B. Lindo, Mrs. A. J. Levy, Lorraine and Dudley.

Millward, E., Jane Morris, Helen Mervat, Florrie Madison, Virginia Millman, Grace Mendenhall, Nora Haber, Lucy Martin, Mrs. Melbourne MacDowell.

Nice, Emily, Nellie V. Nichols.

Otis, Elita P., P. G. Olney, Frances J. Oakes, Edith Osterle.

Phyllis, Pauline, Phyllis Proctor, Berenice Parker, Maud Parker, Edith Poole.

Rogers, Bonnie B., Ada Ripel, Helen Robertson, Elaine Ridgely, Adeline Riddington, Leland Brown, Geraldine Russell, Heloise D. Ross, Stella Rasetto, Kathryn Rose, Fannie Rice, Emma Ray.

Stevens, Florence, Vaughn Sargent, Grace Smith, Mary Stevens, Marie Stanwell, Edith St. Clara, Mrs. Jerome Storm, Adelaide Skaar, Lillian Seymour.

Terry, Olive, May Toomey, Ruth Tait, Vivian, Allie, L. Van Dille, Evelyn Vanger, W. W. Ward, Mrs. Maurine Williams, Estelle Ward, Elsie Wolfe, Lillian Weston, Josie Winters, Emily A. Wellman, Isabel Waldron.

Young, Hilda J., Mrs.

MEN.

Adams, Fred G., Otto F. Andels.

Bentley, Arthur, D. W. Blauvelt, E. Stuart Bradock, Harry Burgess, Oliver H. Bundy, Frank Byron, Harry V. Bond, W. F. Barry, C. Berwin, William Burkhardt, Gilbert Blumenthal, King Baggott, E. E. Benington, Almon Best, W. A. Bolomey.

Chis, N. M., Wm. H. Crane, Jas. T. Chapman, Bobt. E. Cressay, Howard Collins.

Dodd, Harry, Hugh Dillman, Dudley Digan, J. H. Doyle, Fred L. Driggs, Joe Dunn, Arthur Donaldson, Byron Douglas, Chas. Deland, Jerry De Vere, Walter O. De Witt, P. J. Deane.

Evans, Guy F., Chas. B. Evans, W. E. Ely, W. E. Evans, Alex. Eklas.

Fitzgerald, Bert, Carl E. Fleming, Hector Fuller.

Gibbs, Harry D., Bobt. Gill, Albert Green, Alexander Gordon, J. Gray, Fred J. Gibbs, Chas. F. Gilbey.

Hollins, Howard, Geo. V. Robert, H. H. Hollis, Arthur Hurley, Geo. D. Hart, D. Hask, Clifford Hipple, Leslie M. Hunt, Hugh Harper, Jas. G. Hackett, Geo. W. Herbert, E. F. Hochstet, Jas. G. Hanson, Frank Horvath, Edna Holt.

Joyce, Selwyn, Lorimer Johnstone, E. P. James.

Knapp, C. C., Robt. H. Kane, Jas. H. Kearney, Guy Kibbis, Harry S. Kimberly, Dave Kelly, Kelly and Vollette.

Littig, Stewart, Wm. Long, Fred Lawton, Warren D. Lombard, Harry Lipson, J. F. Lown, Jas. Lockaye, Chas. A. Loder, Nellie Lloyd, Dick Lancaster, Sam Linn, Claude M. Lathrop, J. B. Lunt.

MacDonald, Geo. Chas. Mack, Percy Markham, T. R. Mills, Leslie Morrison, Sam E. Ely, Roy Manderville, Dave Marshall, Harold Marston, Geo. W. Mullins, Henry C. Miller, Dennis Mulca, Chris. Matthews, Frank Mammoth, Max Marabula, E. Myers, Ross Marston, Al Marks, Masha, Harry Mainhall, Arnold Meloyne, Wallace Messner, Frank McCarthy, Donald Mackenzie, Al McGovern, Jas. E. McCurdy, Thos. McShane.

Nixon, Burton, Wayne Nunn, Ned Nye, Alfred Norton, Geo. F. Nolan, Hall Norcross, W. J. Odell, Bobby Newcomb, Bernard Nove.

Peck, Jas. W. J. Olio, W. J. O'Connor, Peck, Jas. W. O'Connor, Edna Perival, J. B. Prescott, Harry T. Pencil, Herbert Percy, Quinby, Camille C.

Railing, Richd., Fred Reynolds, Edmond C. Robert, Leo Bell, Jas. M. Rennie, Geo. C. Robinson.

Summers, Lewis, Willard Sims, Richd. V. Sterling, David H. Slawson, Frank L. Short, Vincent J. Serrano, A. W. Shadov, G. Silder, Percy Sharp, W. H. Smith.

Taylor, Henry, Ben Teale, Geo. H. Trade, Walter Turner.

Van Rensselaer, Fred, Brooks Van Valer.

Walker, Chas. H., Chas. Wallace, Walter Winter, J. Wyatt, Bart Wilbur, Robt. Warwick, Harry B. Williams, Fredt. Ward, I. H. Walton, Al. W. Walls, Bart Wheeler, Forrest Wiant, George Woodward, Harley D. Wright, Ley Welch, Wm. Wagner.

Young, J. A., Winifred Young, Jas. A. Young.

REGISTERED MATTER.

Clara Pajot, Mrs. J. W. Early, Walter H. Lawrence, Frank Whitman, Ernest Franconi, Jas. Curtis, Sidney McCarty, F. A. Demarest, Ralph Bell, Frank Brown, E. F. Thompson, Laura Bea Syth, Eunice J. Bond, Mabel Haslett.

BORN.

HENNINGER.—A son to Mr. and Mrs. Henninger (Mabel Montgomery) in New York, Feb. 14.

MARRIED.

LEVINGS—DESMOND.—Hon. Reginald Augustus Levings to Irene Desmond, in London, Feb. 18.

STEVENSON—BILLY.—Charles Stevenson to Frances Biley, in Jersey City.

TOYE—BANKS.—Frederick H. Toye to Marguerite Banks, in New York.

DIED.

NETCALF.—Evangeline Matilda Metcalf, aged 27, at Spokane, Wash.

NORTIMER.—W. W. Nortimer at Portsville, Pa., on Feb. 18, aged 70 years.

WRIGHT.—Harry H. Wright, in Pittsburgh, Pa., Feb. 17.

PHILADELPHIA PLAYHOUSES

Her Husband's Wife Pleases—Has a Novel Plot—Tom Wise on the Sick List—James Lackaye Takes His Place—Irene Frizelle Talks About Her Marriage.

(Special to The Mirror.)

PHILADELPHIA, Feb. 19.—There was a more general revision of programmes at the various theatres on Monday than for several weeks preceding. At the Lyric Andrew Mack and Christie McDonald made their first appearance in Philadelphia in *A Prince of Bohemia*, which New Yorkers saw at the Hackett a short time ago; at the Broad Henry Miller produced for Kiaw and Herlander A. E. Thomas' maiden comedy, *Her Husband's Wife*; the Chestnut Street Opera House offered Augustus Thomas' play, *The Harvest Moon*, and Raymond Hitchcock was seen in *The Man Who Owns Broadway* at the Forrest. At a special matinee on Friday Douglas Fairbanks was seen in the first production of *The Lamb* at the Walnut Street Theatre. So Philadelphia was the day on which two new plays were tried the past week, and feels none the worse for the experience.

Her Husband's Wife is a breezy farce upon a novel and interesting theme, presented by a cast of six who were trained down to the minute. The curtain isn't up five minutes before the audience finds itself in the midst of a network of tangled complications, and the lively pace continues to the end of the piece.

The plot deals with a pampered young wife with a hypochondriacal tendency to believe herself doomed to an early demise. Before she bids farewell to her medicine bottles and all she holds dear, she picks out a friend in her circle to become her husband's second wife. She is very careful, however, to select a friend who is "plain" and undesirable—a young woman who was once engaged to her brother. All is satisfactorily settled until her jealousy is excited by seeing her husband—who is not in the secret—paying assiduous attention to this plain and undesirable young person. The latter, to be revenged upon her friend for considering her plain, has not only shed her plainness, but made herself look seductively attractive. Thereupon the foolish little wife decides to defer her demise indefinitely, and the friend, becoming reconciled to her former admirer, marries him.

Laura Hope Crews was delightful as the wife. Grace Elliston played the friend excellently; Robert Warwick appeared as the husband; Orme Caldara as the brother; Arthur Lewis was a delicious old uncle, and Nellie Roland interpreted a pretty French maid as one to the manor born. The piece was well received, and after a fortnight at the Broad will be taken to New York for an immediate run.

The Harvest Moon found favor at the Chestnut Street Opera House, with George Nash in the leading role, although it did not escape a mild criticism at the hands of one or two of the papers. The attitude of the audience was one of decorous appreciation until the last act, when the theme develops a strong dramatic interest and plenty of action.

Abundant applause betokened a well-pleased audience at the Lyric, where Andrew Mack is *The Prince of Bohemia* this week. Christie McDonald, divided honors evenly with the star and her refined comedy and capital singing charmed everybody. Mack scored big with his song, "Go 'Way, Mister Moon."

One of the largest audiences of the season greeted Raymond Hitchcock in *The Man Who Owns Broadway* at the Forrest, and the indications are that the piece will meet relatively with the same success here that it had in New York.

Lulu Glaser began her second week in *Just One of the Boys* at the Adelphi. Several new songs and dances have been introduced and the piece has been otherwise tuned up and made brighter, and now looks like a winner.

At the Garrick *The Third Degree* closed its fourth and last week on Saturday, after a most successful engagement, and *The Traveling Salesman* moves in to-night.

After several postponements *The Road to Yesterday* was put on by the Orpheum Players at the Chestnut Monday evening, and Marion Barney proved highly pleasing as Elsie Tyrell, the American girl, and Wilson Melrose was admirable as Jack Grenier. The revival compares favorably with the original production seen in Philadelphia Monday, Our New Minister.

The auditorium of the Grand was packed to see *The Girl from Rector's*. Its new ally, *The Queen of the Moulin Rouge*, is underplayed at the Chestnut Street Opera House for next Monday night.

A Gentleman from Mississippi closes its seven weeks' engagement at the Walnut next Saturday, to be followed by *The Goddess of Liberty*.

In this connection I regret to announce that Tom Wise had to retire from the cast of *A Gentleman from Mississippi* as the result of an attack of pneumonia. At last accounts he was improving satisfactorily. James Lackaye, who has been playing the part in another company, was sent for and took Wise's part on Monday evening, playing it excellently though somewhat more seriously than the original. He is generally credited with a distinct hit.

The German Theatre has a novelty in the form of a Bavarian peasant troupe which is presenting several characteristic plays of Bavarian peasant life at that playhouse, including *The Village Pastor* and *Der Prozess-Skandal*.

Contracts for a large vaudeville theatre,

seating 2,000, have been let. It will be fireproof and occupy a lot 100 x 150 feet, corner Front and Girard Avenue.

Denial is made here this week that any conductors for the Boston Symphony Orchestra are being considered except Max Fiedler or Dr. Karl Muck of Berlin.

Mlle. Marie Delna, the famous French diva, is announced in *L'Attaque du Moulin* by the Metropolitan Opera company for Thursday night of this week.

Bert Williams is meeting with marked success at the National in his interesting vehicle, *Mr. Lode of Koal*, which began an engagement on Monday.

Husoni, the pianist, received an ovation at Witherspoon Hall last Monday afternoon, and his playing is favorably compared with Paderewski's by the critics. Dr. Wuliner will give his only song recital at Witherspoon Hall next Wednesday.

Benjamin Thompson met with an enthusiastic reception in his old variety sketch, *Joshua Whitcomb*, at Keith's this week.

A. H. Woods' new melodrama, *Sal the Circus Gal*, was well received at the Girard Avenue Theatre.

An impressive performance of Ibsen's *The Lady of the Sea* was given at the Garrick Monday afternoon in aid of the Students' Art League of the School of Industrial Art. The play was well cast.

Moving pictures of the Paris flood are shown at two of the many picture houses in Philadelphia.

The Contemporary Club on Monday listened to a number of distinguished musical critics who discussed the future of opera. Among the speakers were W. J. Henderson of the New York Sun, Henry T. Finck of the New York Evening Post, Prof. Hugh A. Clark, Harvey M. Watts and Henry Budd. They agreed that the attitude of the American public was for big singers or nothing, and that because there were not enough big singers to go around opera in the United States was confined to New York and its branches. The future of opera in America, they maintained, would be determined when the public came to enjoy competent singers and when they went to the opera house to hear the opera itself and not one or two high-priced singers.

Irene Frizelle, who was secretly married to Felix Isman in April, 1906, and is now a divorcee in the company of Lulu Glaser, told the story of her married life to an interviewer here.

"In the three years and a half that I've been married," said she, "I've been miserably unhappy, all because the one thing I wanted—life on the stage—I could not have. Whenever I went to see a play I was so consumed with envy that I was utterly miserable. The smallest part seemed to me to contain all that I needed to make life worth living. All our unhappiness came from my longing for the stage and my desire to return to it. Nothing else could take its place, nothing else could fill my life. I needed was that one thing—the stage. I tried to fill my life with other interests, I tried to make up other things to fill in the void, but nothing could do."

Almost all the Philadelphia theatres have announced special matinees on Washington's Birthday.

Three Weeks, the dramatization of Elinor Glyn's ardent novel, proved such a hit at the Girard Avenue Theatre that the management has arranged a return engagement for week of March 14.

W. D. Stone, whom many Philadelphia playgoers remember as connected with the old stock companies of this city, appears in *Silver Threads* at the Girard this week.

The announcement made since the above notice of Tom Wise's retirement was written is that the veteran will be back in the cast of *A Gentleman from Mississippi* on Monday evening. He is recuperating at Atlantic City.

Arthur Lewis, who is in *Her Husband's Wife* at the Broad, made his first appearance in Philadelphia in 1885, as the second to Forbes-Robertson in support of Mary Anderson. Later he played Romeo here to Minna Gale's Juliet.

Marie Dressler comes to Philadelphia in *Tillie's Nightmare* on Feb. 28.

Estimates have been asked on plans for the theatre to be built at Fifty-second and Ludlow streets for the Greater Philadelphia Realty Company, owners. The building will be fireproof, 100 feet by 165 feet, and will contain a lobby, parquet, balcony and gallery, with a dance hall over the lobby.

They say that when Frank J. McIntyre was given the part of the Traveling Salesman he had no knowledge of the king of indoor sports, popularly known as poker, which forms a telling scene in the comedy. His manager, Henry H. Harris, advised him to take lessons in the game, and McIntyre decided to get some of the professors of the Lambs Club to instruct him. At 2.15 a.m. his losses figured up \$88.50.

"I'm a little short change," said the actor, finally, rising to go, "but I'll give you a I. O. U. on Henry H. Harris."

The try-out of *The Lamb* at the Walnut yesterday afternoon proved so satisfactory to Wm. A. Brady and Joseph Orlander, who came over from New York, that they will adopt it as Douglas Fairbanks' starring medium for next season. The comedy created the most hilarious amusement, and Fairbanks was unique as Cherub Divine, a young millionaire stock market plunger with no antecedents. He buys on sight a magni-

ficent country estate belonging to the Van Twilliers, an impoverished aristocratic old family. The head of the house is a querulous old gentleman who has for years kept a scrapbook of the doings of Cherub as illustrated in the colored Sunday supplements, and naturally refuses to have anything in common with the hero of the picturesque adventures. But the illness of an aunt makes it imperative that the family shall share the house for a while with the new owner, while the head of the family interned himself in his room and locks the door. The love element is introduced through the medium of the daughter, the young widowed Countess Vecchi, with whom Cherub falls in love at sight and who determines to make a gentleman of him. One of the most realistic thunderstorms with cinematograph effects ever seen comes at the end of the second act and aroused tremendous applause. Tom Wise's illness prevented him from playing the butler, and the general interpretation left something to be desired, but Lola May as the Countess was at her best, and with a selected cast *The Lamb* is bound to win.

JAMES D. SLADE.

SPOKANE.

Etha Williams and Edwin Walter Featured at the Auditorium—Some Personal Mention.

David Warfield and co., including Bernhard Niemeyer, Thomas H. Wilson, Janet Dunbar, Marie Bates, and Antoinette Walker, played to three capacity audiences at the Auditorium in *The Merry Widow*. Mrs. Warfield was at his best. The *Merry Widow*, featuring Mabel Wilber in the title-role, played to S. H. O. at five performances 8-12. Oscar Fignman was seen to advantage as Popoff, and the co. gave excellent support. The concert, under the auspices of Our Lady of Lourdes Cathedral, was largely attended. The Elks' Quartette sang nicely. Olga Netherholm 15, 16. Myrtle Wilber, under the auspices of the Wagner Club, 17. Stubborn Cinderella 24-26. Louis James 27, 28. Etha Williams and Edwin Walter were featured in *As the Sun Went Down* at the Spokane 8-12, playing to big audiences. Andrew Robson in *The Wolf 13-19*. Brewster's Millions 20-26. Wildfire 27-March 8. Great Divide 8-12. The Lion and the Mouse 13-19.

Mabel Wilber, principal of *The Merry Widow*, and Misses Mary, general manager of the Henry W. Savage co., were married at All Saints' Cathedral in Spokane 9, the bridegroom having made the trip from Vienna, Austria, in three weeks. Harry Hayward, manager of the Auditorium, gave the bride away. The attendants were Mrs. Marie Houston, Mrs. Howard, Henri Grossmitt, and Susan Schultz. Following the evening performance there was a wedding supper in the Moorish Room at the Spokane Hotel, where the entire co. of 76 were assembled. The bride received many presents. Mrs. Corey will leave the stage at the close of her present engagement.

Naturium Park, owned by the Washington Water Power Co., will have H. O. Bowen's thirty-two piece band as the chief attraction the coming summer. There will also be a seven-piece orchestra to be seen in the band. Other features will be a plunge 100 by 300 feet, the human roulette wheel, and several other novelties. Dr. Carl J. Lipping, graduate of a half dozen universities and colleges in Europe, has been retained as landscape gardener and park superintendent.

The "Evening Chronicle" says that the increased business of the Orpheum in Spokane means a larger house, adding: "While the Washington-Columbia Theatre co. has a long time lease on the present quarters, it is not at all unlikely that with the steady increase in business a new building with a larger seating capacity may be deemed necessary. Plans have already been discussed for extending the balcony and adding more lodges, and this may be done in the near future."

Spokane lodges of the Theatrical Mechanics' Association and the International Alliance of Theatrical Stage Employees entertained at a public ball and vaudeville performance in Elks' temple on the night of 10. Members of *The Merry Widow* and three vaudeville co. participated in the programme, after which there were three dances numbers by moonlight and a supper. The affair was attended by 500 couples.

Mrs. Evangelina Mattila Metcalf, a former actress, who swallowed eight bichloride tablets by mistake 2, died at the Sacred Heart Hospital, Spokane, a few days ago. She was the daughter of Mr. and Mrs. W. C. Grant, of Ipswich, Mass., and 27 years of age at the time of her death.

These officers have been elected for the Ridgeway Theatre co., of Colfax, Wash. President, Edward Johnson; vice-president, William Lippitt; treasurer, P. H. Stravens; secretary, Charles L. MacKenzie; manager, Bert Kuhn. W. S. McCRACK.

BUFFALO.

Grace George in a Woman's Way—Dick Whittington—A Stupendous Production.

Grace George in *A Woman's Way* charmed the patrons of the star 10-12.

Lulu Glaser in *One of the Boys* was the attraction at the Lyric 10-12.

The Shuberts' stupendous production of Dick Whittington was successfully given at the Teek 13-19, and the engagement was unusually prosperous. The co. was a large one and the principal parts were taken by Edna, Lillian, Ethel Green, Albert Grady, a Buffalo boy, Edwin Lamar, William Norris, Frank Byron, Harry Clark and Miss Tom Kirk.

Henrietta Oremann in *Sham* scored a decided success at the Star 13-19. Miss Oremann, one of the brightest, clearest, and most popular of our American comedienne, has done nothing better than Katherine Van Ripper. The co. included Paul Dickey, Albert Brown, Marguerite St. John and Ida Waterman.

Richard J. Jose, as Utrac in *Silver Threads*, was the attraction at the Lyric 13-19. The support was excellent, including Louise Kent, a favorite in this city. McFadden's Flats did its usual big business at the Academy 13-19.

Minor's Americans, headed by Laura Bennett, held the boards of the Lafayette 13-19.

Que Hill's Gay Masqueraders, with Mlle. Ant. Melvin Brothers, Trilze Lamar, J. Bernard Dillon and May Melville, scored heavily at the Garden 13-19.

Mendelssohn Choir of Toronto and Thomas Orchestra of Chicago gave a joint recital in Convention Hall 13 to 5,000 people.

P. T. O'CONNOR.

WASHINGTON.

The Midway and Arcade Inaugurated—New Theatre for Negroes—Plays of the Week.

WASHINGTON, Feb. 19.—The attendance at the various playhouses during the past week has been excellent. Next week's announcements, with extra matinees Washington's Birthright, comprise John Drew in *The Inconstant George* at the National Theatre, Dustin Farnum in *James Kirby* at the Belasco Theatre, De Wolf Hopper in *A Matinee Idol* at the Columbia Theatre, and Three Weeks, a dramatization of Elinor Glyn's book, at the Academy of Music.

The new Washington amusement enterprise, a combination form of entertainment, the Midway and Arcade, was inaugurated this week with tremendous success. Over 17,000 persons attended the opening day. The receipts on that occasion were donated by the directors of the corporation to the fund of the Playgrounds Association. An amusement resort like the Midway is entirely new to the Washington amusement public, and should prove successful and attractive, as no expense has been spared to make it complete and thorough up to date. The site is the large brick structure formerly owned by the electric railway, located at Fourteenth Street and Park Road, and for a long time unused, having a depth of 300 feet, with a 142-foot front, possessing original features, which made its reconstruction for amusement purposes thoroughly practicable. The remodeling has been under way for over six months. One-half of the front is devoted to the entrance, to make the structure absolutely safe for the handling of great crowds. The construction is practically fireproof, the walls being of brick, the partitions terra cotta tile, the doors, columns and stairways of massive reinforced concrete, with steel roof trusses. The features include spacious dancing halls, bowling alleys, fourteen in number, large pool and billiard parlors, bandstands for instrumental concerts, a handsome moving picture theatre that seats 500, and wide galleries for promenade. Amusing novelties are abundant, which comprise the Absurdities of the Soup Bowl, the Mysterious Japanese and Crystal Maze, the Down and Outside, the Cave of the Winds, the Human Roulette Wheel, the Lion and the Mouse, and various other features. The United States Marine Band furnished the music. The building is owned by the Arcade Amusement Company, of which William H. Napier, manager of the National Theatre, is vice-president.

Miss St. Denis, who presented a series of Hindu dances at four matinees at the National Theatre during the week, achieved a distinct success. Her programme included the Cobra or Snake Charmer's Dance, the Spirit of Incense, the Nautch, and the Snake and the Dance of the Five Senses, using stage settings for each that were picture-perfectly Oriental. Miss St. Denis gives a wonderful exhibition in some of her work.

The colored people of this city are to have a theatre. A permit was recently taken out by the National Amusement Company, a corporation of Baltimore capitalists, to erect a \$75,000 building at the intersection of Florida Avenue, T. and Sixth Streets, Northwest, to be used exclusively by negroes. It is to have a seating capacity of 1,500 and to be ready for occupancy Sept. 1.

John M. Kelley, of Baraboo, Wis., attorney for one of the big circuses, is here, seeking to convince the Treasury officials that something ought to be done to reimburse the outside of the territorial boundaries of the United States without paying a high duty. The words "not including animals," which found their way into the Payne Tariff law, caused the duty to be paid on all domestic animals owned by a circus, when it came to the United States. A big circus would be put to the expense of about \$11,000 in duties for the privilege of including a few Canadian cities in its summer itinerary.

A new play by Preston Gibson, entitled *The Turning Point*, will be the attraction at the Belasco Theatre. The company, now being rehearsed in New York, includes Grace Filitis, Guyler Hastings, Charles Gotthold, Charlotte Ives, Edward Lee, and Amelia Mayhew. The third concert of the Washington Symphony Orchestra, under the conductorship of Herman C. Hakemann, took place at the Columbia Theatre Friday afternoon, to a crowded house. A delightful programme, from composers of five nationalities, was most artistically rendered. Mrs. Nellie Wilson, Chir-Chir, soprano, was the soloist of the occasion.

Next Monday afternoon the fourth concert of the Boston Symphony Orchestra series will be given at the National Theatre.

Thomas A. Wise and Douglas Fairbanks in *A Gentleman from Mississippi* follow De Wolf Hopper in *A Matinee Idol* at the Columbia.

Contracts were signed here Wednesday, by which Richard Carle becomes a Charles A. Dillingham star next season. Mr. Carle, who is at the National this week with Mary Lamb, will be the principal comedian in *The New Dillingham musical comedy*, which will be produced early the coming summer. According to the terms of his contract with Mr. Dillingham, Mr. Carle may be obliged to curtail his present tour in Mary's Lamb, which has been booked up to June 1.

E. M. Newman's illustrated talks on travel topics, with beautiful colored views and wonderful motion pictures, covering a season of five Sunday nights at the Columbia Theatre, was successfully commenced Feb. 13 with *British East Africa*. Uganda will be pictured Feb. 20, Zanzibar Feb. 27, Victoria Falls March 6, and Zululand March 13.

Following John Drew at the National Theatre, the following attractions will appear in succession at that house: *Life on the Green* in *The Silver Star*, Sir Charles Wyndham and his English company in *The Mollusc*, and Margaret Anglin in *The Awakening of Helena Ritchie*.

JOHN T. WARDE.

MEMPHIS.

Tim Murphy and Dorothy Sherrod Draw Good Business—Nanton's Superba Pleased.

Tim Murphy and Dorothy Sherrod in their latest success, *Cupid and the Dollar*, enjoyed a good run at the Lyceum 12. The Memphis Symphony Orchestra, all home talent, were very pleasing 10. *The Thief*, with Herbert Kelcey and Ed. Whanance, had a good run 14, 15. *The Prince Chap 19*. Paid in full 21. Nanton's *Superba* was given to large audiences at the Bijou for the week of 14-19. *The Cash Girl* 21-26.

The Jefferson's offering for 13-19 was *All on Account of Alice*, which pleased many patrons. The Regeneration 20-26.

WILLIAM A. SMITH.

AROUND VARIOUS CIRCUITS

Reports on the Business Throughout the South and Southwest Are Encouraging, and New Theatres Are Contemplated.

Several records are reported as being broken by some of the larger attractions, while others are playing to satisfactory houses. New theatres are in course of erection in Louisiana and Texas. Productions for the coming year will have a first showing in this territory, it is stated.

J. J. Coleman's Circuit.

W. F. Mann's The Fighting Parson company are doing excellent business over this circuit. Tim Murphy, playing return engagements in Louisiana and Mississippi towns, fully proves his popularity. Crowded houses have been the rule everywhere.

The Girl and the Gawk company, management of Will H. Locks, has caused all of his Texas, Louisiana, and Arkansas time and closed his season.

The Climax has been doing nicely through Louisiana the past week in spite of Mardi Gras preparations and parades. The press seems unanimous in pronouncing it "great," and as satisfying as David Warfield.

Reis Circuit.

M. Reis, who recently made a tour of his circuit, returned to town last week and reports that there is every indication of extraordinary prosperity, especially in the small towns on this circuit. It is difficult though to get attractions of which there is a scarcity.

Asmus' Associated Theatres.

H. F. McDonald, manager for The Power of Truth, closed suddenly at Altoona, Pa., last week. Reports are that he left the company stranded.

Harry Scott's Wizard of Waseand continues playing to big business and general satisfaction. Clifton Mallory is arranging two night stands in Pennsylvania for The Soldier of France and David Garlick.

Howland and Clifford's Cowboy and the Thief, after their tour of the Stair and Havlin houses, have played through Pennsylvania and West Virginia, carrying a car for the production.

The Jolly American Tramp opened in Easton, Pa., last week, and thus far reports of the business done have been good.

Business conditions all over this circuit are better than at any time of the season.

Northwestern Theatrical Association.

John Cort, who is now on the Coast, will arrive in town the first week in March, when it

is expected he will give further interesting news about his circuit.

The Girl in the Taxi is now playing to enormous business at the New Court Theatre, Chicago. The receipts for the past four weeks show every indication that the attraction is good for a star until late in May, when it will come to New York for a run.

James J. Jeffries did remarkable business while on this circuit and closed Feb. 13 in Seattle, where the receipts for one night amounted to \$4,700.

American Theatrical Exchange.

Lillian Russell broke all records in Oklahoma and Texas. Her receipts in Oklahoma for one performance were \$2,800.

From the prospects, all of the big stars and attractions will revisit Oklahoma and Texas, as the business for this season warrants their return.

A. Wise, president of this circuit, left town Sunday for a tour of this circuit.

A new theatre will be erected in Lake Charles, La., to replace the one recently destroyed by fire. Port Arthur, with a new theatre, and Orange, Texas, with another, means three new theatres within a radius of sixty miles, which will make easy railroading for companies traveling through this territory.

The new theatre at Bryan, Texas, will be managed by O. S. Johnson, and the new theatre at Gatesville, Texas, will have F. F. Boyer as the manager. Both theatres are to be ready by the commencement of next season, and will be booked through this office.

C. A. Bart's Southern Circuit, Inc.

R. H. Roberts, president of this circuit, has leased Union Park at Bluefield, W. Va., and will open it early this summer with a stock company.

Charles Loder, the renowned German comedian, will more than likely play this circuit this coming season under a well known management, which will be announced later.

The management of the Hippodrome Opera House, at Johnson City, Tenn., has changed hands. John H. Reynolds has been succeeded by Lillian L. Hunt.

Lillian Buckingham and Cecil B. De Mille are collaborating on a comedy drama, which will have special scenic effect built on Miss Buckingham's ideas. The name of the production will be The Stampede, and it is to play only first-class houses throughout the country. George A. Dickson will be manager of the company.

W. G. O. Shelly, Caroline May, Florence Wilmont, and Daisy Chapman, all of whom deserve praise. The play was attractively staged. The Phantom Detective 20-26.

The Fardin de Paris Girls were the Century attraction 15-19, opening to two big Sunday audiences. The presenting co. was rather above average in this class and were given some catchy songs and clever lines. The Apache Dance, by Louis Christy and Helen Lawton, and the Princess Hilda's snake dance, were features of the performance. The Brigadiers 20-26.

The Gayety had The Star and Garter Show 15-19, playing to the usual good business. The Fantasia was the title of their vehicle, which included some good entertainment. Rice and Cady, a Dutch comedy team, were the principals of a capable co.

The Rhoda Royal Circus played a week's engagement at Convention Hall 15-19 to big business. The event being given under the auspices of the Shriners. A two-ring circus hippodrome, and Wild West offered a wide line of entertainment, which found much favor with the crowds.

D. KEDDY CAMPBELL.

SEATTLE.

Burns' Anniversary Remembered Here—New Stock Company Made Good Impression.

At the Moore the Seattle Symphony Orchestra gave one of its popular concerts 6, which was a musical treat. Burns' anniversary concert 7, under the auspices of the Seattle society of the city, drew a capacity house, which showed its appreciation by liberal applause. Olga Netherole in repertoire was the great attraction of the week. In The Handwriting on the Wall 8, matinee 10, and 11, a powerful lesson, relating to a certain phase of the evils of today, was inculcated in a vivid and effective manner. Miss Netherole was given a very cordial reception. The Second Mrs. Tanqueray 6, Camille 10, and Sapho 12, matinee 12, were also presented in an excellent and artistic manner. The attendance averaged good business. Seattle Symphony Orchestra gave its regular concert matinee 11 before a medium audience, which thoroughly enjoyed the programme. The Merry Widow 15-19.

The Alhambra, Dark 6-12. The Wolf 6-10, matinee 8 and 9, was presented by a capable co. in a vivid and realistic manner before audiences varying from small to large at the Grand. In the cast were Brun Johnson as Hilda MacTavish, Andrew Robson as John MacTavish, Harry Maitland, William Alder, Henry Sherwood and Lyle Overman. The Schubert Club in Follies 11 and 12. Brewster's Millions 15-19.

The new stock co. at the Seattle, which succeeds the R. E. French co. now playing at Fort-Louis, Ore., made a good first impression in The Night Before Christmas 6-12, which seemed to S. H. O. and satisfactory business prevailed during the remainder of the week. In the cast were Victory Batesman, Brenda Fowler, Olive Adair, Lucile Webster, Robert Webb Lawrence, Will D. Taylor, Charles Sheffield, Percy Kilbride, L. Brigham Percival, Leo Lindhard, and others who contributed to the interest and enjoyment of the performances. Held by the Enemy 15-19.

At the Lela the Del S. Lawrence Players gave a good presentation of The Last Trail 6-12. Large Mr. Lawrence in the leading role made the most of the part, and the other members of the co. rendered efficient support. In the cast were Jane Vivian Kelton, Daisy D'Avra, Florence Chapman, Clara Berens, Armine Seaver, Ralph Belmont, Carl Stockdale, Frank Mills, Alvin Lorne, Fred Bowler, Milton Kelton, and J. M. Pike. Same co. in The 15-19. BENJAMIN F. MERRIVY.

PROVIDENCE.

The Farewell Engagement of the Rays—Ford Sterling Scored Decided Success.

The Opera House was dark the first part of the week, but Madame Nasimova closed the week 17-19 in The Passion Flower, and a special performance of Nora in a Doll's House. Madame Nasimova was seen at her best, surrounded by a co. of excellence. The engagement, however, was all too brief. Going Home 14-19.

The Queen of the Moulin Rouge opened at the Imperial 14 for a week's engagement to a house of good size, but the performance was by far not the sort that would move an audience to an overabundant amount of enthusiasm. The dancing features were, however, very cleverly executed. Bright Eyes 21-26.

The ever popular Rays, Johnny and Emma, opened their farewell engagement at the Empire 14, and continued during the week to capacity houses in King Casey. At the end of their present tour both Mr. and Mrs. Ray will retire to private life. The vehicle while not new, was never put on better, or with more apparent ease. Mr. Ray kept the large audience convinced with his laughter from curtain to curtain. Ford Sterling also scored an individual success. The music and the chorus work, too, was a decided feature of the production. In Panama 21-26.

With Billy Hart, Frank Harcourt, and Jack Goldie in the chief comedy roles, Bob Manchester's Crackerjacks presented a performance of merit at the Westminster 14-19. Bon Tons to follow.

Messrs. Spitz and Nathanson, managers of the Empire, have returned from their transcontinental tour and are again holding the reins of this popular little playhouse. Both are very optimistic about the season's prospects.

With Ernest Hutchinson as the soloist, Max Fiedler and his Boston Symphony Orchestra gave a concert of merit at the Empire Hall 15. The Fuller in The Baller of Light, who has won such a fine reputation as a barefoot dancer, presented her performance at the Empire Hall last week, but owing to the inadequate facilities for lighting it was not a great success. Manager Lavenberg, of Keith's, however, booked the act for his popular playhouse 14, and the marked contrast which the facilities of this house afforded allowed no comparison. Miss Fuller and her co. are meeting with unequalled success at Keith's this week. HOWARD F. HYLAND.

MONTREAL.

Frances Vins Did Her Part Well—Cole and Johnson are Popular Here.

Sir Charles Wyndham opened to a good house 14 at His Majesty's in The Mollusc. The play, with only four characters, is an interesting psychological study and cleverly written. Sir Charles gave a finished performance; owing to illness Mary Moore was unable to appear, but her part was cleverly filled by Frances Vins. Dorothy Thomas was charming as the Governor, and Sam S. Hunter, as the peace husband, G. P. Hunter, in Kelly 21-26.

Laurence Irving and Mabel Hackney in The Affinity, Mr. Irving's own adaptation of Brice's Les Hannonides, opened at the Princess 14 and gave a splendid performance. Miss Hackney's character was one of the cleverest studies which we have seen for a long while. Mr. Irving did work of a high order, and Charles W. Butler as the Gentleman from Below gave a character sketch that was a gem. The minor parts were all capably filled. Nasimova 21-26.

The over-all quality of the week was high. Claude Rittler in the title role, was the bill at the Academie and proved, as usual, a drawing card. Miss Rittler did some excellent work and was ably supported by Paul Marcel as Armand. Cole and Johnson in The Red Moon delighted large audiences at the Theatre. The play and stars are old favorites here. It was well staged and acted; the singing and dancing had lots of "ginger" in them and some of the music was of a high order of merit.

A successful production of a new comic opera book by Captain J. Forsyth, music by J. H. Metcalf, was given by local talent at the Stanley 14-19. It was entitled The Pretty Fawcett. The idea of the book is original and the music is bright and catchy.

La Esplanade de Capitale Grant, an interesting melodrama, was given 14-19.

W. A. THEMAYNE.

DENVER.

Neill McNeill and Anna McNabb Well Thought of Here—Some Items of Interest.

The Lombard Opera co. was well received at the Broadway 7-12. Most of the principals possessed remarkably fine voices and the chorus was especially good vocally. William H. Oran 14-19. Robert National 21-26.

The Land of Nod, with two Denver favorites, Neill McNeill and Anna McNabb, drew crowds to the Tabern. The Old Homestead 30-35.

The Curtis offered East Lynne to good patronage.

The proposed new vaudeville theatre for the William Morris Circuit is not to materialize after all. An old landmark, the Fifteenth Street Theatre, built in 1888, of which just the walls have been standing since the interior was destroyed by fire about fifteen years ago, was torn down last week to make way for business block to be built upon the site. The old California Opera co. and, later, stock co. of which Clay Clement, George Wessels, Jules Kussel, Allene Orator (Mrs. Fred Stone) and her sister, Edith (now Mrs. Ben Bosch), were prominent members helped make the history of this theatre.

ST. PAUL.

William Courtenay and Doris Keane Made Strong Impression—Bernard Daly Made Friends.

Arzene Lupin, the detective play, is at the Metropolitan for week 14-19, and differed from so many of the attractions playing in our Western country, in that it was apparently as well staged and performed as in New York. William Courtenay as Arzene pleased the large audience, as did Doris Keane as Sonia, the chief's sweetheart; Charles Harbury and Sidney Martin were also very satisfactory in their parts. The Sleeping Girl 20. May Robson in The Rejuvenation of Aunt Mary 26.

At the Grand, Bernard Daly in Sweet Impatience made an excellent impression in his first appearance here. The production was well costumed and excellent throughout. Mr. Daly has an agreeable voice and a manner that compares favorably with Chauncey Olcott in parts of a similar character. Crowded houses were the rule this week. GLENN A. MORTON.

DETROIT.

Tillie's Nightmare Pleased Packed House—Attractive Bills at All Houses.

At the popular Garrick Theatre 14-19 Blanche Bates was seen as Anna Dale in The Fighting Hope. W. J. Huribut's well built drama. Adds from Miss Bates' cordial reception honors were divided between Milton Mills as Burton Temple and John W. Cope as Harshard Draven.

The Longest and Loudest Laul in the World, a phraseology of the press agent, is not altogether inappropriate of the Smith-Alcove musical comedy. Tillie's Nightmare, which packed the Garrick 17-19, with Marie Dressler most happily placed. Sam Bernard will occupy the same stage in The Girl and the Wizard 21-26.

Henri Bernstein's great drama, Israel, was seen at the Detroit Opera House 14-19 to small but appreciative audiences. The cast was excellent. Robert Hilliard in A Fool There Was 21-26.

Charles Leonard Fletcher was the particular bright spot on the bill at the Temple 14-20. If applause may be taken as the criterion, he monopolized the stellar honors, notwithstanding the much heralded Josephine Barry's Bathing Girl. John P. Wade in Marie Shelley's Chicken Dinner was also well received.

The Henry Miller production of The Great Divide drew appreciative attendance to the Lyceum 15-19. Edwin Morland was seen as Stephen Guest and Mabel Browne as Beth Jordan. Al. G. Field's Minstrelia 21-26.

Manager Ward, of the Garety, offered The Girls from Haysland at his cozy theatre 15-19. Billy W. Watson is still two-thirds of the attraction. An elite of two numbers was sandwiched in the last burlesque. Banta-Santley co. 21-26.

At the Avenue Theatre 15-19 The Kentucky Belles relieved the strenuous week of 8-12, when Jack Johnson taxed the capacity of the house at each and every performance. The performance given by The Belles is practically the same as last season. Miner's Americans 21-26. Monte Cristo was the bill at the Lafayette 15-19, and Frederick Eckhardt was featured. Go-Won-Go Mohawk 21-26.

ELYP A. MARONI.

OMAHA.

Robert Edson at the Boyd—The Woodward Stock Company to Open Soon.

The Soul Kiss was the attraction at the Boyd 10-12. Business was about the average, and the dancing of Miss Pertina was heartily commended. Robert Edson, supported by an excellent co., opened a half week's engagement 13, to a large and appreciative audience, appearing in A Man's a Man. Anna Storer Richardson, who is a co-author of the play with Henry Louis Friedman, was a former resident of this city and has many friends here. The play is well conceived and well rendered. King David 17-19. Lillian Russell 21-26. William H. Oran 24-26.

The Krug had The Squaw Man 10-12, which was given a good presentation, and was also well patronized. Human Hearts opened a half week's engagement 13, to the usual large Sunday audience. The co. is a good one and the play is a good one. The House of the Living Dead 17-19. The House of the Living Dead and in Wyoming dividing week of 20-26.

One of the best plays in the history of the Garrick was seen there week of 15, being called The White. The girls were attractive and danced well. The fun was excellent and good specialties were introduced between the main musical numbers. The William Grey Stock co. will give the Man from Mexico 19, and then we have the Star and Garter Show 20-26.

As previously announced, the new Brandeis Theatre, under the local management of Messrs. Woodward and Burgess, associated with Al. Harman and Kiaw and Bringer, will open March 3 with Arzene Lupin as the attraction. From that time on the quality of attractions that have been booked for the Boyd will be turned over to the Brandeis.

The Woodward Stock co. will open a long engagement at the Boyd 5 with The College Widow for the first week's attraction. J. KINGWALT.

BALTIMORE.

Dej Wolf Hopper Pleases—Elsie Janis—Th Week's Bill—Musical Events.

BALTIMORE, Feb. 17.—Harry B. Harris will present The Third Degree at Ford's next week. De Wolf Hopper in his latest song comedy, A Matinee Idol, has been enjoying a week of splendid business and has been entertaining his hearers.

St. Davis will dance at Ford's next week at four matinees.

Richard O'Neil will be seen at the Academy beginning Monday night in Mary's Lamb. Elsie Janis in The Fair Co-ed has been holding the stage this week to big business, though giving a good performance.

Newman's Illustrated Talks on Travel Topics will be given at the Academy during the week. Frances Starr will be seen at the Auditorium next week in The Eastward Way. The advance sale is large. Percy Harwell is doing fairly well in The Mountain Girl.

The Boston Symphony Orchestra will be heard at the Lyric Feb. 22. Willy Hess, violinist, will be the soloist. Rightist was sung by the Metropolitan Grand Opera company at the Lyric last Wednesday night. A small audience was in attendance and about \$5,000 was added to the deficit. Alice Neilson made an agreeable impression, but the star of the performance was Raskolnikoff, the Russian baritone. HAROLD BUTLER.

TACOMA.

Pauline Hall, Louis James and McIntire and Heath Among the Week's Offerings.

Pauline Hall, in Wildfire, was the attraction at the Tacoma 6, 7, but failed to draw much business. Brewster's Millions, for the "wealth" time, was presented to a well planned audience 8.

Louis James and a good co. well costumed presented Henry VIII 10, to a fair sized audience. Abbie James as Queen Catherine, William Howell as Henry VIII, and Mr. James as the Cardinal, gave excellent portrayals of the characters, and were appreciated. McIntire and Heath in In Hayti drew good houses 11, 12, and were the cause of many a hearty laugh. FRANK B. COLE.

NEWARK.

The Silver Star Scored a Hit—Bills at Various Houses and Personal Mention.

The Silver Star, with Genee, was presented at the Newark 14-19 to crowded and well pleased audiences. Genee scored a great hit. Same may be said of George Bickel, Harry Watson, Lee Harrison and Emma Jaurer. The Merry Widow, which played to big business last season, comes 21-26.

The Jolly Girls grace the boards of the Empire 14-20. The programme included The Two Barmid, enacted by Herb Bell, Tom Kennedy, Schenewerk, Teddy Evans, Flo Zeller, Grace Patton, Theresa Colton, Nancy Simpson and Bebe Ashton.

Vanity Fair crowded Waldmann's Opera House 14-20. Billy Ritchie and Rich McAlleister scored. Others on the programme were Billy Noble, Al. Zimmerman, Charles Cardon, Tint Wells, George Sinclair, Jeanne Brooks, Winifred Francis, Lena Lacouey.

A Chinatown Trunk Mystery seemed to please the patrons of the Columbia 14-19. The cast included Marion Robinson, Beulah Leslie, D. E. Benn, F. Yelvington, Ralph Herbert, Edward Lawrence, Virginia Howell, Nina Harrington, David Jerome, Stephen Mack and Frank McCartney.

The Republican Indian League of over two hundred members attended the Newark Theatre 14.

GEORGE S. APPELGATE.

KANSAS CITY.

A Week of Good Business Recorded Here—Notes of the Various Attractions.

The Loyalists Grand Opera co., of New Orleans, played a week's engagement at the Shubert 15-19 to excellent business, presenting a repertoire of the popular operas. Il Trovatore, Carmen, La Traviata, La Favorita, Lakme, Rigoletto, Faust, La Vivandiere, and Les Huguenots were given in the order named. The co., which is a French organization, is a strong one musically, the principals, ballet and orchestra all being strictly high class. The principals, among whom were Madame Demery, M. Escalala, M. Hensaffo, Madame Flerens, Madame Stierckmans, M. Zechel, M. Chadel, Madame Ballard, and M. Naithe, were all well received. William Faversham in Herod 20-26.

The Willis Wood had The Servant in the House 15-19, playing to satisfactory business. The play was seen here last season and scored heavily, hence the return of a welcome one. Practically the same splendid cast is retained and a most impressive performance was given. Creston Clarke, Clay Clement, Liane Hudson Collier, George Irving, John Westley, and Edith Spears divide the honors. The production was well staged. The Climax 20-26.

The Squaw Man played a week at the Grand 15-19 to splendid business, pleasing as much as upon its initial appearance here. The principals included Frank R. Pettey, A. C. Henderson, Carroll Daly, Phyllis Morris, and Joseph Stanhope, all of whom were excellent and shared in the honors of the play. The production was well staged. The Newyewds and Their Baby 20-26.

Young Buffalo in New York, a stellar attraction in the field of melodrama, held the boards at the Illinois 15-19, playing to big business. The production was one of decided merit throughout, covering a wide range of field as it does, depicting scenes of both the Far West and of New York. Young Buffalo, the star, is a great favorite with Illinois patrons and was surrounded himself in the present play with a co. considerably above average. Those who handled the principal parts were William Free-

AMELIA BINGHAM RETURNING.

Amelia Bingham, who is now touring England, giving scenes from famous plays, cabled Friday to Mrs. Ida C. Nahm, manager of the woman's department of the Actors' Fund Fair, that she had canceled her engagements after May 1, in order to return in time to participate at the Fair. She announced that she had added considerably to her repertoire and would present her latest "scenes" at the "Once an hour, on the hour" theatre which Charles Frohman has provided for the Fair. Her entire company will assist her.

QUESTIONS ANSWERED

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters from members of the press and address in care of The Mirror will be forwarded if possible.]

K. D. C., Chicago: The opening date of Miss Philura is announced in this issue. The date of its appearance in Chicago is not yet definitely announced. Watch our dates ahead.

S. O. S., Jacksonville, Fla.: In regard to the situation of which you complain, you will have to consult the manager of your local theatre. The managers in New York know nothing about it.

M. W., Memphis, Tenn.: Merely Mary Ann was Eleanor Robson's play. The Orpheum Stock company played it in Philadelphia in January, 1909.

W. R. M., Syracuse: Look at our vaudeville dates ahead for the information you desire. I. M. W., Broadway: Miss Whipple is in vaudeville with George Deban. Look at our vaudeville dates ahead.

J. W. J., Chicago: This Mirror does not furnish addresses. A letter addressed to Rodney Ramon in care of This Mirror will be forwarded to him.

CONSTANT RAMON, Berkeley, Cal.: It is the invariable custom of This Mirror to ignore anonymous queries. Moreover, the religious belief of an actor is a private matter.

M. M. W., Palmdale, Fla.: C. M. S. McEllean wrote several of his first plays under the name of Hugh Morton.

C. P. K., Leavenworth, Kan.: Arnold Daly is thirty-three years old. His birthday is Oct. 4. M. D. A., Philadelphia: You are right as to Marie Darnon having appeared in The Chinese Housewife.

L. R. STOCKWELL, San Francisco: If you will have the letter mentioned forwarded in care of This Mirror, it will be forwarded to the proper address if this is possible, and if it is not possible, it will be advertised in our columns.

J. H. J., N. Y.: Write to Liebler and Company, Knickerbocker Theatre Building, New York city, enclosing stamp.

G. B. R., Montreal: This Mirror does not give addresses. A letter addressed in care of this paper will be forwarded if possible.

W. M. ELLIOTT, Williamsport, Pa.: Your question is not one that can be answered through the columns of This Mirror.

R. O. CLARKSON, Columbus, Ga.: 1. Write to the actor personally, care of This Mirror; letters will be forwarded if possible. 2. Write to Ben Green, same address. 3. M. B. Bruna.

J. New York: We do not think there is any fixed rule as to the payment of railroad fares to New York upon conclusion of a season, unless there is a specification to that effect in the contract.

R. G. F., Springfield, Mass.: For such an address as you wish consult the advertising columns in recent issues of This Mirror.

JANE GRAY: Neither of your two questions can be answered through This Mirror. If you will address a letter to Frederic Thompson and one to Jack London, in care of This Mirror, every effort will be made to forward them.

R. M. U., Lackawanna, Pa.: Ramsay Morris is the author of both the plays you mention, The Ninety and Nine and An Irish Gentleman.

J. K. R., Elizabeth, N. J.: A Lady of Quality was dramatized by Mrs. Frances Hodgson Burnett and Stephen Townsend from Mrs. Burnett's book of the same title.

C. W. K., Stock Company Manager: This Mirror's first record of Conway Teske's appearance on the stage is as John Kent in Abigail Savoy Theatre, N. Y., Feb. 21, 1909, supporting Grace George. Afterward he appeared in A Marriage of Reason and in The Revenger. He joined the Harlem Stock Co. in February of 1908.

H. P. M., Brooklyn: The original cast of The County Chairman was: The Honorable Jim Hatcher, Maclyn Aronick; The Honorable John Hatcher, Elias Hatcher; Charles Fisher; Billy Cleaver, Fred Beck; Wilson Frewitt; Harry Holman; Juniper Pettaway; George Ricketts; Samaras Livingston; Willis P. Sweetnam; Jefferson Briscoe, Ed. Briscoe; Uncle Rick Millbury, W. M. Chase; Vance Jimmison, J. Sydney Macy; Joe Whitaker, E. R. Phillips; Colonel Barnes, Claude G. Rover; Chub Tolliver, Fred Santley; Amos Whitney, Roy Richards; Clabe Overton, Howard Ogley; Dawson Montgomery, John J. Meehan; Lucy Richy, Miriam Nesbitt; Mrs. Elias Richy, Christine Blesing; Mrs. Jefferson Briscoe, Rose Beaulieu; Lorena Watkins, Grace Fisher; Chick Riser, Anna Buckley; Tilly, Nina Almscoe.

OLYMPIUS: Mrs. John Wood was born in Liverpool Nov. 6, 1833, and made her first appearance on the stage at Brighton in 1841. Engagements in Southampton and Manchester followed. In March, 1853, she made a splendid impression in the role of Ophelia in Hamlet, and two years later she came to the United States. Her first appearance here was made in Boston, Sept. 11, 1854, as Gertrude in The Little Tressure. Her first New York appearance occurred at the Academy of Music, Sept. 4, 1855, as Don Elanor in The Invisible Prince.

In 1863 Mrs. Wood assumed the management of the Olympic Theatre in this city, which then became known as Mrs. John Wood's Olympic Theatre. She retained this theatre until 1866. In London, in 1866, she undertook the management of the St. James Theatre, opening it with a revival of *Six Weeks to Conquer*. She returned to America in 1871 and remained two years. In Nov., 1873, she reappeared in London at the Queen's Theatre as *Philippa Chester* in *The Wandering Jew*. In 1880 she became connected with the Court Theatre, London, and later, until 1891, became the manager of that house. She has since appeared in many of the big Drury Lane productions, and in many other notable London successes.

PLAYS COPYRIGHTED.

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Agua de Mares, La; comedy in one act. By F. F. Garcia.

Allomny Man, The; comedy in three acts. By G. W. Ogden.

All the Year Round; series of entertainments for every month in the year. By Harriette Wilbur.

Alto! y Alojamiento; comedy in one act. By S. M. Granes y F. Bello, music by Hipolito Rodriguez.

Among the People; or, The Spirit of the Time; melodrama in four acts. By D. Lanson.

At the Point of the Gun. By G. Harrison Carter.

Barbeque of Babenstein (Die Babensteinerin); play in four acts. By Ernst von Wildenbruch.

English version by R. V. Applano and W. Noble.

Rec de Gas, Le; comedy in one act. By Robert Dieudonne.

Bedrock Plume. The; mining drama in four acts. By A. Carr.

Belle of the Boulevard. The; musical comedy in two acts and eight scenes. By A. Caplin.

Bianca the Law; melodrama in three acts. By G. H. Howard.

Boda, La; drama in one act. By E. Casal.

Breeding Pen, The; drama in four acts. By H. J. Pullen.

Bribe, The; By E. J. Young.

Brotherly Love; Dramatic composition. By James O'Brien.

Bundle of Matches, A; society comedy in two acts. By Helen P. Kane.

Business World, The; drama. By J. Cohn.

Careta de Pierrot, La; farce in one act. By Silvio-Figuerio and G. Pinana.

Child from Pittsburgh, The; comedy in one act. By M. W. Colwell and Alan Brooks.

Christmas at Higgins'; rural comedy in one act. By E. W. Blanchard.

Christopher's Aunt; monologue. By Evelyn Simms.

Cohen and His Ward; comedy sketch. By M. M. Gilday.

Color-Sergeant, The; play in one act. By Brandon Thomas.

Coming Through; play in four acts. By F. Dobinson and A. Matthews.

Count von Muscalsky and the Nihilist, The. By Jessie B. Helm.

Ory of the Heart, The; drama in one act and two scenes. By R. de Kay.

Quando Rajan los Lobos; comedy in one act. By A. L. Ruesetiro.

Dago and the Monk, The; vaudeville sketch. By N. Levy.

Daughter of Apollo, A; melodrama in four acts. By E. Barrington.

De Regreso a la Vida; comedy in one act. By R. Alvarez.

Destiny; drama in four acts. By H. I. Dodge.

Devil's Workshop, The; play in three acts. By J. Glassmore.

Distinction; play in one act. By G. V. Martin.

Dr. Wake's Patient; comedy in four acts. By W. G. Mackay and R. Ord.

Dramatic at Home, The; dialogue in one act. By K. Howard.

Dream Book, The; musical farce in two acts. Book and lyrics by A. N. C. Fowler.

Dream Island; miniature musical comedy. By R. Barcmore.

Dreamer, The; American play in four acts. By J. C. O'Neil.

Duchess, The; dramatization of The Duchess novel. By W. and J. Giles.

East Side, The; comedy drama of New York life in three acts. By Anthony E. Willis.

Equinox, The; in three acts and five scenes. By H. H. Haskins.

Elopement, An; one act sketch. By W. H. Osborne.

En el Fondo de la Mina; melodrama. By J. Quille.

Episodes; six monologues for both sexes. By C. W. Hoag.

Familiar Faces of a Funny Family; a humorous entertainment introducing personal portraits. By Bob O'Link (pseud.).

Famous Soup Case, The; playlet. By C. H. Wells.

Fans, Las; comedy in one act. By J. Oris de Pineda.

Fire Worshiper, The; romantic tragedy of ancient Persia, in blank verse. By A. Silvani and M. D. Buchanan, adapted from "The Strange Story of Ahrimman" by A. Silvani.

Follies of the Day, By E. Gerard.

For the Party; comedy in four acts. By E. McKernon.

Fotografio, El; comedy in one act. By P. M. Seca.

Frenches, By Paul Thieret.

Frolic of the Holidays, The; an entertainment for children. By Howard W. Tilton.

Furstenkind, Das; operetta in three acts. By Victor Leon; music by Franz Lehar.

Fundicion, La; sketch in one act. By G. Farfan and G. Peralt; music by Luis Foglietti.

Germans; a farce comedy in three acts. By E. Beaudette.

Girl of the Mountains, A. By Lem B. Parker.

Glass House, The; a modern play in four acts. By L. K. Anspacher.

Grady the Gaffer, By J. M. Irwin.

Grafter, The; play in one act. By L. de Cordes and William Hamilton Olin.

Grand Army Woman, A. By C. H. Brady.

Gur'nor, The; farcical comedy in three acts. By H. G. Lancaster.

Hair Trigger Smith, By K. Abbott; a play in one act based upon "The Shot," a Russian short story by Alexander Poushkin.

Heart Specialist, The; comedy in three acts. By J. W. and Virginia Church.

VAUDEVILLE JOTTINGS.

The Southern Amusement Company have taken possession of the Masonic Temple, Hagerston, Md., and are putting it in shape for high class vaudeville at popular prices.

Lillian Hellien, late prima donna with Lew Fields' Rose of Algeria company, is meeting with success in vaudeville. She is booked solid on United time, but will leave for London April 20, to open at the Trovri for an exclusive engagement. In September Miss Hellien will return to America to commence rehearsals in the new Paul Lincks opera, in which Lew Fields will star her. Ed. B. Adams, her personal manager, will accompany her and direct her tour.

The first annual dinner of the park managers looking through the American Vaudeville Circuit, Frank Malville, manager, with offices at New York and Pittsburgh, will be held at the Dutch Room, Fort Pitt Hotel, Pittsburgh, Pa., on Thursday, March 3.

Messrs. Johnson and Bils, owners of the Gayety, Omaha, Neb., have won their case against the United Theatres Company out of court, the latter named organization having accepted the original offer made them for the possession of the Gayety Theatre. The case was to have

come to trial last week, but H. C. Robertson, manager of the Chicago United Theatres house, visited Omaha and accepted the sum stipulated, thus ending what might have been a long drawn out and costly litigation.

Manager Sauvage, of the Temple and Lyric theatres, Alton, Ill., has engaged Architects L. Pfaffenberger and Son, of Alton, for the erection of a new \$45,000 vaudeville theatre, to be erected during the summer months on the site recently purchased by a syndicate consisting of W. M. Sauvage, George Sauvage and Charles Seibold, and located in the principal business district of that city. Plans contemplate a fire-proof building, with seating capacity of twelve to fifteen hundred, in a thoroughly modern playhouse. Over \$15,000 was spent for the site and contracts are now being made for the removal of three brick buildings standing thereon, which will be abandoned. It is the intention to continue the present Lyric Theatre as a moving picture house, and the new house to be used for straight vaudeville and special musical attractions. It is to be completed for an early Fall opening.

John A. Starch, treasurer of the Hudson Theatre, Union Hill, N. J., is one of the busiest office men for miles around the metropolis. He handles capacity crowds almost every night and in the afternoon he sells enough tickets to make the average theatre manager green with envy. Besides all this he has his "loving" with a host of agents and managers, who journey to his house each week to witness the many new productions made there.

Harry Lauder will be presented with a silver loving cup by members of the Arkwright Club at the American Music Hall to-morrow evening, Feb. 23. He is to sail for home on March 2.

Imja Dudley, who has been playing the picture-vaudeville houses in Toronto for several weeks, came into a fortune of \$17,000 last week, an inheritance from his grandmother, who resided in Cincinnati.

Colonel Isaac M. Martin, a well-known theatrical manager in southern Ohio, was operated upon for appendicitis at the Johns Hopkins Hospital, Baltimore, last Monday, Feb. 24. He is the owner of the Orpheum Theatre, Wadsworth Hill, Cincinnati, at present a Morris house, as well as Chester Park in that city.

Frank V. Dunn, formerly the proprietor of the Palace Theatre, Boston, died at his home in Dorchester, Mass., on last Thursday, Feb. 17. He was forty-six years of age. In 1880 he was the owner of the Orpheum Theatre, Boston, and later took over the Palace. At one time he toured the country with John L. Sullivan and in 1889 he formed a partnership with Charles Waldron and formed a circuit which was known as the Dunn-Waldron Circuit.

George Lashwood will sail for home on March 5. A fellow passenger on the same steamer will be R. A. Roberts.

Frank Morrell will begin his tour of the Orpheum Circuit on Aug. 14. He will take a brief trip abroad prior to that time.

The Family Theatre, Elmira, N. Y., is to become a split week vaudeville house, playing six or seven acts. It is announced.

It is announced that the William Morris office is dealing negotiating with the managers of the Miles Theatre, Minneapolis, with a view to putting in Morris bills at that house once more.

The New Orpheum Theatre, Duluth, Minn., will open early in April, offering bookings from the Orpheum Circuit offices.

The Hartford Theatre, Hartford, Conn., which was to have been opened last week, was scheduled to open yesterday, Feb. 21, the delay being caused by further and unexpected alterations.

A new vaudeville theatre at Buffalo, N. Y., is announced to be constructed during the new co. under the name of the East Buffalo Amusement Co. is reported to be back of the scheme. S. S. Webster is said to be the prospective manager of the new house, which will be opened next season.

It is reported that another vaudeville theatre is contemplated for Brooklyn, N. Y., and that property owners in that borough are said to be back of the scheme, the location to be at Pitkin Avenue and Douglas Street.

Harry First and co. are a continued hit in the halls of London, England.

Gardner and Stoddard are now playing the Moss-Stoll Tour in England. They are booked for several weeks and will return to America early in July.

John J. Conners, who is playing with Porter J. White in The Visitor, was honored while playing Springfield, Mass., a week ago. He is a student of psychology, and while in that city he was requested to attend the classes in this intense subject at the Springfield Training School.

James B. Waters, while playing the Bijou Theatre, Jackson, Mich., last week, was taken suddenly ill with an attack of pneumonia. He is now confined to his bed at the White Cross Sanitarium, in that city.

Zeina Wheeler just closed one of the William Morris turns, and met with big success. She is now at Grand Theatre, Cleveland, Ohio, on United time.

NOTES OF VARIOUS ACTIVITIES.

Rice and Varley write: "The manager of the Opera House at Dawson, N. M., played The Gingerbread Man Feb. 9, and was so pleased with the performance that he refused to retain but five per cent. for his share of the gross receipts. In addition to this, he paid \$6 for three seats for his family, and there wasn't a deadhead in the house. New Mexico is pretty far off, but it is a pleasure to see that far to meet a white man. Gross at El Paso was \$1,300."

The Cosmopolitan Hotel, Texarkana, Tex., has done much to advertise the performances at the Opera House by an innovation in hotel register advertising. A headline of the company billed that day at the Opera House is cut from a lithograph and placed at the top of the register.

Oscar Graham, in A Prince of His Race, is proud of an unsolicited letter received from Wilbur Keith, manager of the Peterson Theatre, Paris, Tex., commending him, his company and his play.

Louis Hallett has introduced a new idea in the matter of dramatic agents and agencies that promises to be beneficial to both artist and manager. Mr. Hallett is acting in the capacity of special or private agent, aiming to discover and bring to the attention of New York managers special and exceptional talent, including artists of long experience and young professionals.

Damon Lyon's book, "Sunshine and Shadows," funny stories of stage life, which has just been published, sells at \$1.50 per copy, and can only be secured through Mr. Lyon, who may be addressed in care of this office.



H. H. Frazee, Manager Cort Theatre, Chicago.

BROOKLYN AMUSEMENTS.

Mrs. Fiske Closes in Salvation Nell—Mabel Talliaferro Pleases.

Mrs. Fiske at the Broadway Theatre on Saturday night closed her season in Salvation Nell and begins rehearsals for repertoire. The week's business was excellent. This week, Genes in The Silver Star.

The Shubert attraction for the past week at the Majestic Theatre was Booth Tarkington and Harry Leon Wilson's play, Cameo Kirby, with Dustin Farnum in the role of Eugene Kirby. Needless to say, Mr. Farnum added new honors to his fame in the part of the breezy Mississippi gambler. On Monday night a packed house greeted our old favorite, Lew Dockstader, with his banner minstrel company.

Mabel Talliaferro in Springtime filled the Montauk Theatre at every performance during the past week. Miss Talliaferro's presentation of the part of Madeline de Valette is one of the best efforts this young woman has yet shown. Her supporting company was excellent, particularly Mary Faber and William Harrigan. James K. Hackett opened on Monday night at this house for a week's stay in Samson.

Tom Lewis as Steve Daly carried the burden of The Yankee Prince's work at the Grand Opera House last week and made good. Charles King had the part created by George Cohan and filled the bill acceptably. The chorus work was splendid. York and Adams in a musical absurdity, In Africa, is the attraction for this week. That jolly farce comedy, Mrs. Temple's Telegram, pleased the patrons of the Crescent Theatre all last week. One of the strongest of the old-time melodramas, The Silver King, is the offering for this week with Mr. Allison in the title role.

The Cinsman filled Mr. Payton's downtown house all last week at the Bijou Theatre, and is succeeded by The Prodigal Son, in which practically the full strength of the company is seen.

FIRE TESTS IN THEATRES.

Fire Commissioner Waldo sent out orders yesterday to stir up the theatre firemen, who were reported to be taking things easy. His orders, sent through Chief Croker, require the firemen on that duty to report at the theatres to which they have been assigned at 1.30 in the afternoon for matinees and at 7.00 o'clock for the evening performances.

They are required to make an immediate inspection to see that the lawful exits are in order and to look after the fire escapes to see that they are not obstructed by ice, snow or other things and are properly lighted. The asbestos curtain must be valued and lowered before each performance to make sure it is ready for immediate use. The firemen were ordered to inspect the stage, wings, traps and flies to see that there is no accumulation of rubbish, and where colored fire, fireworks or explosives are used the men must see that pails of water are handy for emergencies.

To make sure that the firemen are attending to this duty they are required to send two rounds of test signals on the Morse key of the special fire alarm box at five minute intervals, and will enter on their report whether or not a reply was received from the telegraph bureau. They are ordered to send to the chief a report of all violations of law or of regulations of the Fire Department.

BRIGHT EYES.

Cecil Leon and Florence Holbrook have been engaged by Joseph M. Galtes for the leading parts in Bright Eyes, the new musical comedy by the authors of The Three Twins, which comes to the New York Theatre, beginning Monday evening, Feb. 23. Charles Dickson, Otto Hauerbach and Karl Houchens are responsible, respectively, for the book, lyrics and music of Bright Eyes. The play is based on the popular farce, Mistaken Will Happen. A number of novel and elaborate mechanical and electrical effects have been introduced. Each chorus girl makes more than ten changes of costume during the progress of the play.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Let us have another little talk about the "uplift" business—the tendency toward better and more elevating motion pictures, that has been apparent in so many different ways for many months. Motion pictures, as shown publicly in America, have never been what could justly be called immoral or degrading. They formerly lacked art and showed but little thought and intelligence in their making, but they were not generally pernicious, otherwise it would have been impossible for them to have gained the powerful hold on the public that was apparent long before the volunteer reformers enlisted in the "uplift" crusade. It is true that there were occasional films in bad taste, unduly gruesome, or presenting crime in a way that was open to criticism. But these lapses were always the exceptions among multitudes of harmless or meritorious subjects. Unfortunately it was the exceptions that were made the excuse for wholesale denunciation by well-meaning people, who in reality knew very little about the matter, and it has taken a long time to live down the reputation so unjustly gained.

But the bad reputation of motion pictures has been, in a great measure, lived down. We now seldom hear them spoken of in fear or with contempt, and this has been due more to the improved artistic quality of the acting and the stronger literary character of the stories than to any other cause. People of the highest culture and intelligence now delight in viewing good motion pictures, and with the familiarity they have thus acquired has come the knowledge that the old charge of pernicious influence is unjust. The public is now commencing to look upon motion pictures as it does upon any other form of literature or art—as a thing to be encouraged, cultivated, criticized and developed. A recent editorial in an Illinois newspaper, the *Paris Mercury*, may be cited as an illustration of the new public attitude. It is a bit enthusiastic, to be sure, but who is prepared to deny altogether the soundness of the final prediction?

"Talk about elevating the stage," says the *Mercury*, "the moving picture companies are doing more in that direction than has been accomplished in twenty years of agitation and will develop as they go along into a most potential factor in elevating public taste. With classics like *Les Misérables*, *Silas Marner*, and Dickens' Christmas stories projected in silent drama and made familiar to the general public, there is hope that the day will soon come when the speaking stage will be driven from its inanity and its obscenities and be forced to fulfill its high function. Notable among the American companies leading in the revival of decency and in the appeal to the stronger and the higher emotions of man and women is the Biograph, and with a cast unequalled here or abroad it is monopolizing public favor to such an extent that other companies are being compelled to follow its example. The moving picture is the people's drama, and it is fascinating to watch its growth and development. Within five years more, artistically, socially, morally and politically, it will be the most powerful factor in American life, not even excepting the press and the pulpit."

It would be foolish to assert that anything like perfection has been reached in film production. Indeed, we may say that progress has only just commenced, but it is a substantial commencement and gives promise of healthy continuance. With the progress on the artistic side has naturally come a more elevated moral tone. While there are occasionally picture subjects produced that may be open to criticism, or about which there may be honest differences of opinion, even these cases are few and far between. On the whole the motion pictures that are now being presented for public amusement are of higher moral quality than we find in the printed fiction of the day or in current stage offerings.

Now that the pictures are as good as they are—good morally and good artistically, and now that this betterment has been widely recognized in and out of the motion picture

field, it is amusing, to say the least, to note the sudden zeal and enthusiasm of a certain Western amusement publication that has recently set out to reform the whole blooming shooting match. The virtuous publication in question has all at once discovered that pictures are being produced that are a horrible menace to the public. For months—nay, since its first appearance in the amusement field, the paper referred to has made a feature of motion picture affairs, but all along during the time when there might have been in reality some little excuse for starting an "uplift" crusade, it kept its eyes closed to the defects of the pictures, the occasional vulgarities and the painful absence of artistic quality. On one occasion it even went so far as to editorially defend the exhibition of an especially brutal and bloody bull-fight picture on the novel ground that the wide public exhibition of the film would enlighten the people, to the end that they would never permit bull-fights in this country.

From one extreme our Western contemporary has now gone to the other. From advocating bull-fight pictures it has turned to wildly denouncing in boldface "caps" a few unimportant, isolated cases of questionable taste in picture stories, some of them so long out of print that they are ancient history. With the proverbial seal of the new convert, if indeed the conversion be sincere, the new crusader sees vice, immorality and crime in distorted proportions. The frivolous and flirting French wife has become, perforce, the unfaithful wife, although the pictures may convey no such assertion. The representation of crime in strong dramatic subjects has become baneful, horrible, and damnable, regardless of the artistic demands of the subject or the helpful morals that may be drawn from the tales. This is, indeed, "uplift" run mad—so mad that there may be ground for the assertion that has been made that there is an ulterior motive at the bottom of it, although this writer prefers to believe otherwise.

It must be confessed that the matter is scarcely worth the space that has been here devoted to discussing it, were it not that it amounts to a covert attack on motion pictures from within the ranks. It can do the picture business no good as a whole to magnify sporadic and trivial lapses into horrible examples. Sane criticism whose criticism is merited is one thing. Flamboyant

denunciation in display type from a distorted viewpoint is quite another.

A complaint via telephone has reached "The Spectator" that the reviews of "Nestor" films in *The Mirror* are prejudiced and unjust. The complainant alleges that the productions of that company are really works of the highest art and that the picture reviewer for *The Mirror* doesn't understand the terrible difficulties under which the "Nestor" producers labor. That he may know all about it and be qualified thereafter to estimate "Nestor" films at their true value, he is invited to go over to Bayonne and see how motion pictures are made. The invitation has its attraction. It should be an illuminating experience to see how the "Nestor" people have been doing it. But Bayonne is a long way off, and it is to be feared that the invitation must be declined for the present. In the meantime permit the writer to suggest that the "Nestor" players would do well to do a little visiting on their own account. Visit the motion picture houses where Biograph, Vitagraph, Pathe and other well acted films are exhibited and study them carefully. If they watch closely they will learn the cardinal secret of motion picture acting. They will discard the violent gesticulations and grimaces of the melodramatic stage and get down to real life as the best method of conveying any picture story. Even a melodramatic situation is best expressed by natural acting, as the most successful producers have discovered.

The Mirror has only the kindest feeling for the "Nestor" players and producers, who are no doubt estimable individuals personally, and if they will only furnish the excuse *The Mirror* reviewer will endeavor to astonish them by the warmth of his praise—but the excuse must be good acting and a good story. Nothing else will do. As to the difficulties under which the "Nestor" players are laboring, if they are indeed insurmountable, it may well be asked if that is any legitimate concern of the public? If the bad acting and bad production of a bad story is to be excused by the public that pays its money to see good acting and good picture stories, on the ground that the players encountered many obstacles and difficulties in their work, then why not introduce each such film with an appeal for the kind indulgence of the spectators? That would at least be a novelty in picture production.

THE SPECTATOR.

Reviews of Licensed Films

One Night, and Then (Biograph, Feb. 14).—This is an unusually strong subject handled in the Biograph's unusually strong way. There are points about it that call for criticism, but they are not such as appear to weaken the film. The story is that of a wealthy old bachelor who has lived the fast life till the candle is about burned out. The doctor tells him he has but a few days to live—the film says three days which is prognosticating rather closely, even for a rich man's doctor. Thus doomed, he determines to have one more night of it, and then chest Fate and his companions by killing himself secretly ahead of time. In the meantime we are shown the lodging house room of a poor widow, happy in the joy of her two children. It is in this lodging house that the suicidal bachelor betakes himself, disguised as a workman without money or mark of identification. He is in the next room to the widow, and he hears her appealing to God to help her in her distress. One of the children has been taken suddenly sick, and there is no money for the doctor. The bachelor realizes that here is the chance to do one good deed before he goes before his Maker. Dropping his revolver, he enters the sick room to offer his aid. He has no money with him, so he hurriedly left in secrecy without a key. Rather than expose himself to the inmates he enters by the window, and is shot as a burglar by a servant. When the doctor is summoned, the wounded man sends him first to attend the sick child, giving him money for their needs. The visit is timely, and the child's life is saved. When the doctor returns the bachelor is dead. The picture abounds in deft touches of human feeling, but there is some confusion at first in separating the two early scenes of revelry in the bachelor's house; they appear to be the same night.

The Enterprising Clerk (Pathe, Feb. 14).—This amusing comedy is marked by good acting by capable French players and by the novel introduction of a wife who shows an inclination to be faithful to her husband. The clerk in the story becomes infatuated with the lady when she prices gloves at his counter. He is deceived in his estimation, and she leaves in disgust, but he follows her home and into her parlor. When her husband arrives, she probably concludes that he would not believe in

her innocence, even should she protest it—at least not in a French picture story, and she hides the intruder. After various mishaps he escapes from the husband, but is arrested and brought up for trial for being found in another apartment. Then the husband becomes his lawyer, by the irony of fate, and secures his acquittal, on the ground that he is an ardent lover who would scorn to compromise a lady's good name by revealing her identity. After this pleasing outcome, the attorney takes his client home and introduces him to his wife, where we learn him at last the master of a very odd situation.

Druid Remains in Brittany (Pathe, Feb. 14).—This scenic subject is shown in colored film, and presents many picturesque and interesting views of altars of the ancient Druids.

The Roman (Selig, Feb. 14).—The Selig players have given us in this film a well acted and finely produced story of early Rome. A Roman who afterward becomes the tyrant, forces his female slave to set her baby adrift in the Tiber. The babe is picked up and adopted by a Roman general, and grows up to beautiful womanhood, betrothed to another Roman warrior. The foster father earns the displeasure of the tyrant, who learns of the identity of the girl and seeks to strike his enemy through her, by claiming her as his lawful property. The violent protest of the foster father lands him in prison, but the young lover organizes a revolt and overthrows the tyrant, freeing the prisoner and saving the girl. The work of all the players is worthy of praise, particularly that of the Roman general, played by Hobart Bosworth.

Loving Hearts (Lubin, Feb. 14).—The numerous complications in the following dropping of a love letter are a bit confusing in this picture—so much so that the capable work of the players scarcely enables us to keep up with the story. An author drops the love letter from his manuscript, and various females pick it up, each one thinking it is intended for her, and that it comes from the one best person in the world. The happy result after the much tangled skein is stratagotical out, is the engagement of a number of loving couples.

The Hand of the Mistress (Lubin, Feb. 14).—A short, made-to-order dramatic story presenting few novel features, but rather interesting. (Continued on page 18.)

SCHOOL FILM SERVICE

GEORGE KLEINE HOPES TO INTRODUCE EDUCATIONAL FILMS INTO SCHOOLS.

Systematic Service to Be Furnished to the Public Schools in All Cities and Towns in the Country if Mr. Kleine's Far-Reaching Plans Are Successfully Carried Out—Hearty Co-operation of Allied Film Interests, and of the People's Institute.

The promotion of educational films and their exhibition in schools and other institutions of learning, which has been undertaken by George Kleine of Chicago, is likely to develop into a matter of vast importance.

If Mr. Kleine's plans are successfully carried out the day is not far distant when comprehensive programmes of educational pictures will be regularly shown in the public schools. In the furtherance of these plans Mr. Kleine has the active co-operation of the People's Institute of New York City, the organization that is responsible for the National Board of Censors that now passes on all licensed films and many of those issued by the independent makers and importers.

Saturday night at Fifty-ninth Street and Park Avenue a special programme of educational pictures was exhibited under the auspices of the People's Institute for the benefit of the school officials and directors of New York. The films were furnished by the different manufacturers, and there were enough of them to give a ten-hour exhibition, although only about two hours were consumed. The object of the exhibition was to demonstrate the wide range of subjects already available for educational purposes and to promote a movement that it is hoped will end in the introduction of a regular service of this class of pictures for all the schools in Greater New York. With this and other large cities using such a service it is expected that school boards all over the country will take up the idea and that motion pictures of educational character will eventually become a fixed part of our school operation.

Educators have long realized the value of the right sort of motion pictures for this very purpose, but the trouble heretofore has been that the promotion of such a scheme entailed too much expense. Besides the purchase of projecting machines and the employment of operators and lecturers, there was the purchase of films, which would rapidly run into vast sums of money. Mr. Kleine's plan obviates the film end of this expense. He would organize a regular rental service, so that programmes of films could make the rounds of all the New York schools and could then be sent to other cities, where similar arrangements had been made. A minimum number of operators and machines would thus be necessary and the cost of films would be comparatively light.

Mr. Kleine has been actively engaged in perfecting his plans for organizing a school service for some time. All the licensed manufacturers are in hearty accord with him, and by special agreement the whole management of the movement has been turned over to him. One of the first things Mr. Kleine set out to do in connection with the matter was the collection of data as to what educational films would be available and all the manufacturers furnished him lists of the negatives they have that would come under the educational head. The result was astounding. Instead of a catalogue of few hundred subjects which he supposed he would have to offer, he found that there are literally thousands of them, and the book or catalogue which he is now compiling for the information of school boards throughout the country has grown to a large volume of several hundred closely printed pages.

EDISON NOTES.

In *The Eleventh Hour*, which will be released on March 4, the Edison Company have committed to the film a story that offers exceptional opportunities for dramatic realization.

Sales Manager John Palmer of the Edison Company, left the factory on Feb. 17 on a tour which carried him to Chicago, Cleveland, Toledo, Columbus, Cincinnati, Detroit, Milwaukee, Pittsburgh, Baltimore, Philadelphia, and Washington, in each of which cities he visited dealers and exchanges and arranged for a later visit of F. H. Stewart, the company's traveling representative, and a demonstration of the new Edison Model "B." Mr. Stewart was gratifyingly successful in his New York State demonstrations, as a result of which the Edison Company have made some very important installations. Mr. Stewart left for the West on Feb. 19.

One of the oldest and most expert mechanics in the employ of the Edison Company, William Hesse, died on Feb. 14. Mr. Hesse had been associated with the Edison House for the past twenty-five years, and was considered an authority on kinesiograph manufacture, camera, printing and performing machines. He was also one of the oldest operators in the United States, having been one of the original Edison employees who were used in the demonstration of the kinesiograph when it was first placed on the market.

REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

going by reason of the sincerity of the acting. In this film, a young heiress refuses to marry the foreign nobleman who is suitor for her hand when she learns that he is exacting money from her father. The father is impatient and the girl runs away, going to a farmer's house to keep herself in hiding. Here she meets a young artist and they fall in love. At the village post office she runs across the nobleman, who insults her. How he comes there and why he insults her we are not supposed to know. It is enough that the artist comes and jumps to the girl's defence, giving the nobleman a deserved beating. Just then the father miraculously arrives in his automobile, hears all about it and is reconciled to the new state of affairs.

Flood Flood (Vita-graph, Special, Feb. 14).—Very interesting scenes of the great flood in Paris are shown in this film. There is the Eiffel Tower district, scenes along the river, streets where people are being rescued from floods and, finally, one scene which is of peculiar humorous interest, showing a number of persons endeavoring to remove the flood water and cast it away.

The Wayside Shrine (Vita-graph, Feb. 16).—It is impossible to properly convey the beautiful poetic nature of this story in cold type. It is one of those simple tales that are best told in pictures, when the pictures are essentially true and the acting is polished and expressive, as is the case in this film. In all respects the picture is an artistic gem. An old peasant in a foreign country has a pretty granddaughter, who falls in love with a wanderer, an artist. The old peasant and the girl herself are devotedly religious and the former has an suspicion of the artist's intentions until it is too late, and the girl has been led to elope. Even then his trust and faith is sublime and he leaves a candle burning in the window every night against the return of the wanderer. A year or so later she comes back, worn and weary, and he finds her prostrate before the wayside shrine, where in former years they had been wont to pay their devotions. He takes her lovingly in his arms and leads her to their humble cottage, where he sends her to bed and himself stays. No word of reproach has crossed his lips and we may well believe that there will be none for the erring but repentant girl.

The President's Special (Edison, Feb. 18).—There isn't any doubt about the thrilling nature of this picture and the greater part of it is skillfully managed and acted. The Biograph operator and agent at a way station has been on duty for many hours, while the operator who is to relieve him is sick in bed. A message comes ordering him to sidetrack a

train to permit the President's special to pass, but sleep overcomes him and he permits the train to go by. But his wife at home knows of the message, and when she hears the train pass without slowing up she realizes the result that must follow. She calls a passing automobile and they give chase along a parallel roadway, overtaking the train in a realistic race and stopping it just in time. Meanwhile the husband has revived from his stupor and his mind is filled with dread and horror at the wreck he believes inevitable. In his crazed brain he sees the dead and mangled and their spirits come to his very elbow to haunt him. When the saved train backs up to the station and the people enter he is unable to believe them alive, and it is some moments before he can realize the truth. His acting is splendid through all his scenes, excepting once, when he turns to look at the vision of the imagined wreck on the back wall. The part of the wife is not so well played. She loses too much time in useless posing while the train is speeding away and her pursuit in the automobile is too much delayed, so that the spectator cannot help concluding that the automobile had too much of a handicap to overcome.

The Ghost (Gaumont, Feb. 15).—The clever idea on which this absorbing story is based has been utilized before in pictures, but scarcely with as strong effect as in this film and the repetition may therefore be said to be warranted. The landlord of an inn is hard pressed to meet his bills. One night a traveler stops for lodging. In his room while counting his money he is taken with a fatal illness and dies. The next morning the body is found and the landlord discovers the money. No one is there to see him and after a long struggle with his conscience he steals it. When he tells his wife she protests, but he finally convinces her that there is no danger and when the dead man's son arrives they tell him there was no ghost. The son, however, has his suspicions and later relates them to a friend, who volunteers to try an experiment to recover the money. Making himself up to resemble the dead man, he presents himself at the inn. The guilty couple look upon him in horror, and when the ghost shows the empty pocketbook the landlord produces the missing money with all possible speed.

Pastoral Scenes (Gaumont, Feb. 15).—This film shows a series of trick and novelty pictures rather pleasing to the eye, but of small interest.

Carmen (Pathe, Feb. 15).—Brilliant acting and beautiful scenic backgrounds, in line harmony with the theme, make this adaptation of the famous opera one of the notable films of the week. The clearness of the story is worthy of special note, in view of the vague nature of many adaptations from stage and novel. The story of Carmen will not require repetition here. Madame Le Ponto, of Pathe Freres' Italian



Order it to-day from your rental exchange. It will draw the money.

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A Big Feature Film

Her Soldier Sweetheart

Released Wednesday, March 9th

A Romantic War Drama

UNSURPASSED BY NONE

Film d'Art Company, plays the part of Carmen, which is admirably portrayed, as is that of Don Jose, her infatuated lover, who plunges a dagger into her breast in the final scene as a result of the jealousy she has aroused in his breast.

Baby's First Tooth (Hessway, Feb. 16).—There are many good laughs in this well-acted picture comedy—well acted except that the excited husband rather overdoes it, when absolute sincerity would have been more effective. The work of the wife is excellent. When she discovers that baby has a tooth she telephones for her husband and he has a terrible time getting home, meeting with many mishaps and finally arriving in a very wrecked condition, followed by policemen and indignant pedestrians, who are duly disgusted when they learn what a very small thing has occasioned so much commotion.

Aviation at Los Angeles (Hessway, Feb. 16).—These splendid aviation pictures are all that has been claimed for them. Views of Paulhan and Curtiss in their aeroplanes and Knabenshue and Beachey in their dirigibles before, after and during flights are numerous and varied. There is only one criticism. More subtitles telling more of the identity of the different machines and people would have added to the interest.

The Acrobatic Fly (Urban, Feb. 16).—This astonishing film is a moving picture taken through a powerful magnifying glass, showing a fly doing seemingly remarkable feats. The fly is on his back, with his feet in the air, and

in this position he handles dumb-bells, miniature balls and other objects. He juggles one large ball, larger than himself, while another fly is perched on top. Other scenes show the fly sitting in a chair and going through various juggling performances.

The Blue Swan Inn (Urban, Feb. 16).—Good acting and fine settings mark this interesting picture story, which tells of an inn of a past age, where a traveler is robbed by thieves who enter through his chamber window. He accuses the landlord of the theft and the latter is taken before the court, where he is put to torture to extort a confession. The innkeeper's daughter, however, runs across the two thieves dividing the spoils. She hurries to the court with her story and men are sent with her to capture the robbers, while the torture of the prisoner is discontinued. In the end the robber man wants to marry the girl, but she will have none of him—and serves him right.

The Fisherman's Granddaughter (Kalem, Feb. 16).—A simple story, but well told with good expression and strong heart interest, is presented in this picture. The old fisherman's granddaughter runs off with a stranger and is married. The old man is at first unforgiving, but his love at last prompts him to put a light in the window for the wayward girl should she ever return. She has a rough time of it, poor girl, her husband deserting her because his wealthy parents object to the marriage. At last she turns her face homeward and the light welcomes her in. The grandfather's heart is softened when he sees her and the babe she carries in her arms, and we may suppose that a peaceful future is in store for her. In plot the story is very similar to the Vita-graph release of the previous day, though the resemblance, of course, is a mere coincidence.

The Englishman and the Girl (Biograph, Feb. 17).—An old idea is worked over in this picture, the playful plot of American jokers to frighten a green Englishman by dressing up as Indians, but a new twist is given to the story when the Englishman turns on his former tormentors and chases them to ignominious flight, behaving so gallantly that he wins the love of the pretty little belle of the town. It is not high class comedy, but on the contrary is "rough house" fare for the most part, although the acting of the young girl with whom everybody is in love is a dainty contrast to the balance of the story. The Englishman gives as a visitor and his attentions to the girl cause the village louts to concoct the scheme to frighten him. They had been rehearsing for an amateur theatrical performance of an Indian play and the costumes were handy for the purpose. How it worked out has already been told. The picture is out of the Biograph usual high class, and may have been undertaken just to show that the excellent players of this company do not consider themselves too good to indulge occasionally in a lower order of work. There are, however, a number of laughs to compensate for the degeneracy.

The Girls of the Ranch (Selig, Feb. 17).—This Western story has in it the conventional bad cowboy who plots vengeance for the refusal of the ranchman's daughter to have him. He is discharged by the girl's father and securing the aid of an outlaw gang, he kidnaps the girl and her sister, taking them to the outlaws' quarters, where they are confined in a loft. One of the horses which the girls had been riding when the capture took place returns to the ranch, and the father and the other cowboys set out to the rescue. How they trace them is not shown, but we next see the rescuers entering the loft where the girls are confined. Freeing them, they lie in wait for the outlaws, who soon visit the loft to see how their prisoners are getting on. A gun fight ensues in the death or flight of the gang. The picture appears to lack careful construction, but the acting is generally good, the backgrounds are fine, and there is plenty of excitement to hold the interest.

Honeymoon Through Snow to Sunshine (Lubin, Feb. 17).—The diversity of climate that may be found in this glorious country is illustrated in this picture by the journey of a newly married couple from the snow of the North to the warm sunshine of Florida. The honeymooners appear to have gone out of their way to find snowdrifts in their progress to the desert to take the train on their wedding trip South. Arrived in Florida we see them at the famous Oritich Farm and other places of interest, after which the film ends with a clever bit of light comedy that is really the most pleasing part of the pictures. The bride receives a letter from her brother, whom the husband has never seen. Here is a chance, she thinks, to make the latter jealous. She meets the brother who is loving and attentive, while the husband, looking on secretly, is plunged in despair. He hires two roughs to attack the interloper, but before they can do so he discovers by the brother's letter, which he has picked up, the true state of affairs, and he then makes a dash for it, head of the assault, arriving in time to avert the catastrophe. His offensive greeting of his brother-in-law is as surprising to that gentleman as it is surprising to the spectators.

The Trapper and the Redskins (Kalem, Feb. 18).—This is the first of the new Kalem series of Indian stories, and it abounds in plenty of exciting incidents worked up with considerable skill and attention to consistent details. There is, perhaps, more display of feather head dresses than was probably in Indian camps of the period of which the story tells, but this display adds to the atmosphere, and will not be criticized by the average spectator. A trapper living with his wife and child in a forest cabin goes out to visit his traps. While away Indians attack his cabin, and the wife after a stubborn resistance with two rifles which



Trade Mark

BIOGRAPH FILMS

Released February 21, 1910

HIS LAST BURGLARY

How a Baby Regenerates Him

The Biograph in this subject has produced, without doubt, the most unique and consistent story ever presented. A young inventor, while waiting a return on his invention, sees starvation staring the little family of himself, wife and baby, in the face. In dire desperation they clandestinely leave the baby in the minister's home, that it at least may be spared their fate. Later the minister's house is entered by a burglar, who has just suffered the loss of his only child. The sight of the founding induces him to take it home to his wife, who is mourning beside the empty cradle. Meanwhile, the father has realized on his patent and goes to reclaim their baby, but, of course, the minister knows nothing of it. The shock almost drives the poor mother insane. The burglar, influenced by the baby's presence, determines to be a man, and engages as a coachman to the doctor who is attending the grief-wrecked mother. Thus he learns the identity of the baby, and in his burglar attire enters the sick room and places the baby beside her while she sleeps.

Approximate length, 985 feet.

Released February 24, 1910

TAMING A HUSBAND

Man's Indifference Cured by Woman's Wit

Lady Margart feels that her husband's love is growing cold on account of his apparent indifference. He always seems so engrossed with affairs of state. She confides her fears to her dearest friend, Lady Clarissa, begging her to come and advise her. Lady Clarissa and her husband are unknown to each other, never having met. Lady Clarissa arrives, and dressing in male attire assumes the role of a lover of Lady Margart and so makes the husband jealous. At first he pays little attention to the affair, but when the unknown young gallant becomes blatant he becomes furious. A duel is imminent, but the defiance of the lover so enrages the husband that he is about to anticipate it, when explanations are made and he realizes his own shortcomings.

Approximate length, 986 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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the child loads for her while she fires, is overcome by numbers. The child is dragged away to captivity, and two Indians remaining in the cabin fight a duel over the possession of the woman. They kill each other and the wife escapes, seeking her husband whom she fails to find. But she runs across three woodsmen, who accompany her back to the rescue of the child. The father, in the meantime, has heard the firing, returned to the empty cabin, now given up to games, and has taken up the trail of the savages. The whites all arrive at the Indian camp about the same time when a conflict ensues, resulting in the defeat of the Redskins and the recovery of the child.

That's What They All Say (Kalem, Feb. 18).—This is a short farce of some wit. A husband is seen running to his wife. He is a sorry looking object, with torn clothing and many bruises, and he tells her a tale, which is reproduced in the pictures, of how he has rescued a young woman from footpads. We are then shown what really took place. The chap had tried to escape an acquaintance with a lady, but her lover arrived in time to catch him at it and give him the beating-up he had deserved.

A Panicky Plenie (Pathe, Feb. 18).—This film is of the mummy kind, that a certain class finds very funny but which is devoid of real merit. A party of plenieters have a series of mishaps, worms in their food and a rain-storm to add to their discomfort, followed by bad dreams when they at last find shelter.

The Little Beggar (Pathe, Feb. 18).—This is real humor in this comedy picture and it is splendidly acted. It also depicts the clever scheme of professional mendicants, who have grown rich by their imposture. A little boy is seen crying with hunger. A kind lady takes pity on him, gives him money and induces others to add to the fund. Later on we see the same boy again crying from hunger and a passing gentleman takes up a collection for him. After that the kind lady and the kind gentleman and the little boy meet, greet each

other affectionately and ride away in their automobile after the boy has turned over to them the proceeds of their day's business. The finish is unexpected and brings surprised laughter from the spectators.

The Miniature (Edison, Feb. 18).—This excellent subject is entitled to special praise for its correct costume and atmosphere of the period when Andrew Jackson was the great figure in American affairs. The story is based on one of the duels which Jackson fought—the one with Charles Dickinson. The insult and the challenge are shown, followed by scenes showing Dickinson on his way to the field, exhibiting his marvelous skill with the pistol. In the duel, as seen in the picture, Jackson reserves his fire, Dickinson shooting accurately, but without effect, because the bullet strikes the miniature of Jackson's wife over his heart. Jackson then shoots and Dickinson falls.

A Trip to Mars (Edison, Feb. 18).—This short film is of the trick class, fairly well done. A professor has invented a powder that causes things to float in the air. Some of the powder is blown on him and he flies away to Mars, where after various adventures with strange people he is tossed back to earth.

Muriel's Stratagem (Vitagraph, Feb. 18).—This is a charming comedy-drama telling a pleasing love story in a captivating way. A young girl whose grandfather has objected to her marriage to a young man of her choice wins him over by impersonating her grandmother, whose portrait in girlhood she very much resembles. Dressed in her grandmother's clothing of long ago, she presents herself before the old gentleman and recalls to his mind the time when he eloped with his sweetheart contrary to the wishes of their parents.

A Trip Through England (Vitagraph, Feb. 18).—These are excellent travel pictures showing views of "Beautiful Wensleydale," a lake in Westmoreland and Lancashire, celebrated for its delightful scenery. Other scenes in the same section of historical interest complete the film.

Reviews of Independent Films

The Serum (Kalem, Feb. 14).—The best that can be said for this film is that it has an odd setting, and the acting is fairly good. The story is sordid and of little interest. Two scientists are experimenting with rabbits, endeavoring to discover a valuable serum. One of them thinks he has succeeded, the result depending on the death of the animal he has inoculated. The other scientist having been repulsed by the daughter or wife of the first, it is impossible to decide which, later revenge by substituting a live rabbit for the dead one, apparently to mislead the experimenter in his conclusions. There is also a venomous snake in the room, and it bites the plotter, causing his death. Before dying he confesses. That is all there is to the story and it is little enough on which to base a motion picture.

A Bootblack's Daily Labors in Algiers (Kalem, Feb. 14).—Scenes in Algiers shown in this picture have some interest, enlivened by the actions of a bootblack, who is not genuine, but obviously an actor. There is no plot.

Brown's Gouty Foot (Imp., Feb. 14).—There is some amusement in this short farce, although there is little plot. A comedian with one foot tied up sits down to sleep on a bench in a park, where it looks colder than would warrant such procedure. A young tough steals a crutch, a tin cup and a sign reading, "Help a poor cripple," from a sleeping mendicant, and with them decorates the gouty man. People contribute, and the crook pockets the proceeds. The gouty man is discovered later buying drinks, and the charitable folk beat him up, pursuing him to his home where his wife recognizes him only with difficulty.

The Blind Man's Trick (Imp., Feb. 14).—Not deep nor gripping this film, nevertheless carries interest. The acting exhibits good intentions on the part of the players—that is to say, they mean well, but they lack finish and feeling, and the action drags. A blind man recovers his sight, but before he makes the fact known to his wife a burglar enters the house and tries to rob the safe. With a revolver he forces the wife and husband to aid him in opening the safe. The inner door is locked, and he demands the key. The supposed blind man fumbles in a table drawer for it, and suddenly turns around with a revolver, throwing the burglar from his eyes and covering the thief. The burglar is arrested, and the wife is overjoyed.

Government Rations (Bison, Feb. 18).—The New York Motion Picture Company Players are entitled to praise for producing in this film a picture story quite out of the ordinary and very well carried out. Indian maidens beg food from a frontier post and are refused. That night three Mexicans steal a quantity of rations, and the next morning the Indians are accused of the theft, despite their vigorous denial. An Indian outbreak appears likely to result, the Indians having "made medicine" after the approved style, when a party of soldiers run across the Mexican thieves and capture them. The army officer sends an envoy with a white flag to the Indian camp, asking for a conference, which is granted. He then appears and declares the innocence of the Indians, after which the pipe of peace is smoked and amity is restored. While there is no love story to give the picture heart interest, there is a semblance of truth about the episode that lifts it above the ordinary.

A Daughter's Devotion (Nestor, Feb. 18).—The "Nestor" actors still adhere in this film to the overdrawn style of acting that we used to see in stage melodrama, and the spectators find it impossible to forget that the characters are actors. There is a drunken father who claims his daughter around, insisting that she shall marry a scamp who feeds whiskey to him. The good lover is fired out, and is next seen selling a mine for \$100,000, after which he returns to his sweetheart in time to save her from the "heavy" who has incidentally tried to murder the father because the latter's stomach turned against the whiskey diet. There is one scene in the picture that we are unable to find a name for, but it doesn't matter much.

The Man Who Could Not Sit Down (Lax, Feb. 18).—There is little merit to this comic, the antics of a fat man who can't stand a place where he will be left in peace to read his paper, being singularly unconvincing. After many foolish mishaps he goes home and rolls on the floor.

Her Daily's Revenge (Lax, Feb. 18).—There is some interest in this film, which is partly of the trick class. A little girl is impatient with her doll, and that night in bed she dreams that the doll comes to her bed and murders her. Then she is tried, convicted and

hung. After the dream the little girl becomes very loving to her doll.

Dooley's Holiday (Bison, Feb. 18).—This is a weak and rather silly farce, although there are a few scenes where laughter results. Dooley is one of those impossible Irish comedians whose wife abuses him when he stumbles around in trying to help her at her washing. He runs off, has a series of bad adventures, and is dragged home by the police to receive a sound beating.

The Impostor (Bison, Feb. 18).—How the impostor was able to present himself at the poor man's home as the holder of a mortgage on the property, with the backing of the sheriff is not explained. But perhaps this was not thought necessary in a film that tells a story so improbable all the way through. The house is saved because the daughter, who works in a fruit packing establishment, writes a love note on a wrapper that encloses an orange, and, wonder of wonders, the man who really holds the mortgage buys the orange at a fruit stand and comes to the rescue just as the impostor is about to have the father and daughter "disposed" whatever that means, according to a placard tacked on the house. The impostor is knocked down and skulks off, while the mortgage holder falls instantly in love with the girl and everybody appears to be happy. The acting is fairly good—too good for so weak a story.

PRESIDENT TAFT PRAISES PICTURES

Essanay Aviation Film and Other Airship Pictures Viewed by President—Essanay Notes.

President Taft, Vice-President Sherman, Speaker Cannon, and about fifty Congressmen attended an exhibition of moving pictures given by the Washington Aero Club Feb. 14, under the direction of Courtland Field Bishop and other American aviators. The exhibition included the pictures: Aeroplane Meet at Rheims, France; Wright Brothers' Flight at Fort Meyer, and the Essanay's Aviation at Los Angeles, Cal. The Essanay film was exhibited upon the special request of President Taft. Mr. Bishop, who was in charge of the Los Angeles meet, gave a special lecture on this film, which was highly complimented by all who viewed it. President Taft expressed himself as delighted with the exhibition and said some good things about moving pictures, along with his compliments to the American aviators. Although the Essanay Los Angeles film was shown two days before the regular release date, the Patents Company agreed to release it, inasmuch as President Taft had expressed particular desire to view it.

The film exchanges and exhibitors are commenting very highly on the Essanay's dramatic production, *The Price of Fame*, favorably reviewed in *THE MIRROR*. It is considered by many of them the best dramatic production from the Essanay Company released in a long time.

Mr. G. M. Anderson, the Western producer of the Essanay Company, tells a funny story about picture taking in Santa Barbara, Cal. The prohibition question is a big topic in Santa Barbara, the town seeming to be about equally divided between the two factions. Recently Mr. Anderson made a picture with several of the scenes in front of Santa Barbara saloons. The saloon element was under the impression that the prohibition forces were to reap the benefit of the pictures. Quite a stir was created over the affair, and neither of the factions were satisfied until Anderson promised to take no more pictures in front of saloons.

The Essanay Company's monthly calendar is attractive and very handy for the exhibitor. It is mailed monthly with the Essanay Guide.

VITAGRAPH NOTES.

The Vitagraph Company is doing some great things now days. In the fire scene for the great production, *The Feud*, to be issued in the near future, so much realism was given to it by the burning of a barn purchased for the

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AN EYE FOR AN EYE

Powerful, absorbing, thrilling—A dramatic film of intense interest and tragic ending. Approximate length, 930 ft.

FRIDAY, MARCH 4

ON THE BORDER LINE

A domestic drama of strong appeal—How a husband's jealousy led to almost fatal results. Approximate length, 918 ft.

SATURDAY, MARCH 5

BEAUTIFUL SNOW

A Laughing Comedy—rich in humor and sparkling with funny situations. Approximate length, 436 ft.

HISTORY OF A SARDINE SANDWICH

A Novelty Film—developed in a novel way. A picture of deep interest. Approximate length, 478 ft.

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LUBIN FILMS

FOR RELEASE MONDAY, FEB. 28,

"THE RANGER AND THE GIRL"

A spirited story of the Texas-Mexican frontier, having for its hero one of the officers of the famous Texas Rangers. Falling in love with a charming girl, he discovers that she is the daughter of a smuggler whose daring operations have puzzled the Rangers for some time. The Captain is captured by the smugglers, and events follow in interesting succession to an unexpected climax. A thrilling story told in wonderful natural scenic settings.

Approximate length, 806 feet.

FOR RELEASE THURSDAY, MARCH 3

"THE MILLIONAIRE'S ADVENTURE"

A millionaire wagers that he can take to the road in the guise of a tramp and make his way to Chicago and back within thirty days. He not only wins the wager but a wife, for he encounters a supposed boy whom he saves from the attacks of a brakeman, and it develops that his companion of the road is a little girl whose unhappy home life led her to run away disguised in a suit of her brother's clothes. A dainty story capably pictured.

Approximate length, 912 feet.

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purpose, that it brought hundreds of persons from far and near intent upon witnessing the burning or lending a hand in extinguishing the flames and rescuing the poultry and live stock from the blaze. Their services were not needed, however, for the Vitagraph's fire brigade was on hand with its extinguishers. When the flames were at their height and the picture had been taken, they easily put out the fire amid cheers and shouts of the assembled crowd who could hardly believe that it was not in earnest instead of a feature in a moving picture play. Through a coincidence, the Edison and Vita-

graph companies announce for release on March 4, at the Eleventh Hour, two entirely different stories. Out of courtesy to the Edison Company the Vitagraph Company's release has been changed to On the Border Line.

The Victims of Fate, which the Vitagraph Company will release in the near future, is founded upon an actual occurrence in North Carolina and reported in the press throughout the world. It is a drama of the strongest and most convincing character, pulsating with truths stronger than fiction, teaching a moral which will be a lasting impression on the minds of all

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who see it. It proves that the just often suffer with the unjust and vengeance belongs to a higher power than man.

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The Kalem Company last week signed a contract whereby it obtains the use for a term of years of a tract of 500 acres of forest land within easy distance of New York City, and work was at once commenced fitting the property for realistic motion picture backgrounds. Movable, portable and convertible houses, cottages, cabins, Colonial blockhouses and other buildings will be erected and stored on the property so that they can be set up in desired locations as the conditions of the various picture stories may demand. The broken nature of the tract, which abounds in ravines, cliffs, rocky canyons and even a lake, makes it ideal for the purpose intended. In reality it is a 500-acre outdoor studio with natural backgrounds ready made for almost any scene. It is especially valuable in connection with the series of Indian dramas which the Kalem Company is now producing.

Referring to the Indian dramas, Mr. March, of the Kalem Company, said to a Mirror representative: "It may surprise many readers of THE MIRROR to know that

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EDISON FILMS

RELEASE OF MARCH 1

RANSOM'S FOLLY.—Prepared for Edison production by the author, Richard Harding Davis. No. 6595. Code, Vestido. App. length, 1,000 ft.

RELEASES OF MARCH 4

AT THE ELEVENTH HOUR.—An intensely dramatic story. No. 6596. Code, Vestiduro. App. length, 800 ft.

THE MAN UNDER THE RED.—Upstairs comedy. No. 6597. Code, Vestifcos. App. length, 200 ft.

RELEASES OF MARCH 6

THE RIGHT DECISION (Dramatic).—No. 6598. Code, Vestiduum. App. length, 600 ft.

MY MILLINER'S BILL (Comedy).—No. 6599. Code, Vestigabaz. App. length, 400 ft.

RELEASES OF MARCH 11

HIS FIRST VALENTINE.—BNo. 6600. Code, Vestigast. App. length, 77 ft.

LOVE DRIPS (Comedy).—No. 6601. Code, Vestigast. App. length, 250 ft.

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in New York may always be found more cowboys, Wild West men and Indians of the show class than there are in any other part of the country, not excluding the Great West. The stage cowboy, who is the kind demanded in pictures, is extinct in the West. When the Selig and Essanay companies first sent players West to make Wild West pictures, they expected to pick up supernumeraries in the localities they intended visiting, but they could find none at all, so they had to send back to Chicago to get the real show article. In this city there are hundreds of them all the time, and there are also a hundred or more show Indians always seeking work, so that we have no trouble whatever in picking up all the extra people needed for our Indian and frontier pictures.

LICENSED FILM RELEASES.

Feb. 21 (Biograph) His Last Burglary. Drama. 985 ft.	
" 21 (Pathe) The Grumpy's Sojourn in the Country. Comedy. 844 "	
" 21 (Pathe) A Corsican's Revenge. Drama. 826 "	
" 21 (Selig) Saved from the Tide. Drama. 1000 "	
" 21 (Lubin) The New Marshal at Villa Creek. Com. Drama. 815 "	
" 22 (Vita.) Paid in Full. Drama. 850 "	
" 22 (Selig) A Victim of Bridges. Drama. 980 "	
" 22 (Gaumont) His Fears Confirmed. Drama. 451 "	
" 22 (Gaumont) Duped. Farce. 491 "	
" 23 (Pathe) Lamp Post Inspector. Comedy. 858 "	
" 23 (Essanay) The Winning of Father. Comedy. 508 "	
" 23 (Essanay) Oh, So Sick. Comedy. 479 "	
" 23 (Urban) A Family Outing. Comedy. 495 "	
" 23 (Urban) The Buried Secret. Drama. 479 "	
" 23 (Kalem) The Miser's Child. Drama. 940 "	
" 24 (Biograph) Taming a Husband. Comedy. 958 "	
" 24 (Selig) Back Among the Old Folks. Drama. 1000 "	
" 24 (Lubin) The District Attorney. Drama. 870 "	
" 25 (Kalem) The Indian Scout's Revenge. Drama. 940 "	
" 25 (Pathe) Orchard, the Merchant. Film d'Art. 758 "	
" 25 (Pathe) The Harrys Brothers. Acrobatic. 220 "	
" 25 (Edison) Lost and Regained. Drama. 445 "	
" 25 (Edison) That Girl of Dixon's. Drama. 475 "	
" 25 (Vita.) The Lesson by the Sea. Com. Drama. 963 "	
" 26 (Pathe) Johnny's Birthday. Comedy. 653 "	
" 26 (Pathe) In the Gulf of Salerno. Scenic. 377 "	
" 26 (Essanay) The Mexican's Faith. Drama. 925 "	
" 26 (Vita.) The Soul of Venice. Drama. 950 "	
" 26 (Gaumont) Blue Fishing Nets. Industrial. 230 "	
" 26 (Gaumont) The Legend of King Midas. Farce. 654 "	
" 28 (Biograph) The Final Settlement. Drama. 981 "	
" 28 (Pathe) Joseph is Sold by His Brethren. Col. Biblical. 754 "	
" 28 (Pathe) The Mine of Miss Col. Scenic. 279 "	
" 28 (Lubin) The Ranger and the Girl. Drama. 825 "	
" 28 (Selig) Industries of Southern California. Industrial. 1000 "	
Mar. 1 (Vita.) On the Border Line. Drama. 980 "	
" 1 (Edison) Ransom's Folly. 1000 "	
" 1 (Gaumont) The Plucky Suitor. 1000 "	
" 2 (Pathe) Violin Maker of Cremona. Drama. 676 "	
" 2 (Essanay) Rags, Old Iron! Comedy. 800 "	
" 2 (Essanay) The Egg Trust. 800 "	
" 2 (Urban) The Baby Bet. 800 "	
" 2 (Kalem) The Court Jesters. Comedy. 295 "	
" 2 (Kalem) The Treacherous Penquin. Drama. 610 "	
" 3 (Biograph) The Newswriter. Comedy. 981 "	
" 3 (Selig) Samuel of Posen. Drama. 1000 "	
" 3 (Lubin) The Millionaire's Adventure. Drama. 900 "	
" 4 (Kalem) The Girl Thief. Drama. 910 "	
" 4 (Vita.) The History of a Sardine Sandwich. Industrial. 478 "	
" 4 (Pathe) Brittany Lassies. Col. Scenic. 508 "	
" 4 (Pathe) The Tower. Comedy. 479 "	
" 4 (Edison) At the Eleventh Hour. Drama. 800 "	
" 4 (Edison) The Man Under the Red. Comedy. 200 "	
" 5 (Pathe) Pierrot. Farce. 571 "	
" 5 (Pathe) A Happy Turn. Drama. 446 "	
" 5 (Essanay) The Ostrich and the Lady. Educational. 173 "	
" 5 (Vita.) An Eye for an Eye. Drama. 936 "	
" 5 (Gaumont) (Title not reported.) 1000 "	

VITAGRAPH'S ENTERPRISING REPRESENTATIVE.

The London "Hioscope," an English motion picture trade paper, says: "Reading the accounts of the terrible floods in the Gay City, our readers might be pardoned for imagining that the film industry had been seriously dislocated as a result of the disaster. Undoubtedly some Parisian firms have found great difficulty in coping with the demands made upon them, for it is not all French manufacturers who are blessed with a manager so resourceful as the Paris manager of the Vita-

(Continued on page 25.)

ESSANAY FILMS



Release
Wednesday, March 2.

"The Egg Trust"

A satire on the increased cost of living. (Length approximately 402 feet.)

"Rags, Old Iron!"

Another Essanay Comedy Hit!

Will start a riot of laughter. (Length approximately 394 feet.)

Release Saturday, March 5.

"The Ostrich and the Lady"

An educational picture showing scenes on a Los Angeles Ostrich farm. Highly entertaining. (Length approximately 173 feet.)

"The Ranch Girl's Legacy"

A Western Comedy, better than "The Best Man Wins!" A headliner for this week. (Length approximately 825 feet.)



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LILLIAN MORTIMER

Personal Comment of
LILLIAN MORTIMER

"The woman who can act."—STUART ROBSON.
"A little woman with a big future."—ETHEL BARRYMORE.
"Really charming."—HAMILTON REVELL.
"I think she could write a play that I could use."—HENRY E. DIXEY.
"A good sketch, and her acting true to nature."—OLIVER DOWD BYRON.
"An intelligent actress."—FULLER MELLISS.
"Very clever."—FRANK SHERIDAN.
"I enjoyed her work."—OSCAR EAGLE.
"Of her playlet, 'Po' White Trash Jinny,' I'll book her."—MARTIN BECK.
"She can play my time."—CHAS. E. KOHL.
"Best playlet in vaudeville."—JOSEPH MURPHY.
"A bully playlet."—J. J. MURDOCK.
"The best sketch in vaudeville."—M. B. MUCKENFUSS.
"I think so, too."—ROSALIE MUCKENFUSS.
"Of her new sketch, 'Eight Years After,' it would add tone to any bill."—CHAS. REELEN.
"You've got them if you can make them cry, I like it."—MANAGER FRANK TATE, St. Louis.
"There's nothing the matter with that act."—CLAUDE GILLINGWATER.
"I like it."—CHAS. E. BRAY.

A SHREWD VAUDEVILLIAN.

Hal Kelly, of the team of Kelly and Wentworth, is a shrewd business man besides being a good character actor. He has been playing the Sullivan-Considine Circuit for the past four seasons, and it was at the time he opened out this tour that he came across what turned out to be an excellent investment. He purchased 1,400 acres of land in the House River section of Washington for the sum of \$10,000, paying \$200 down for the option. He borrowed enough money to secure the rest of the sale and last week he sold the land for \$14,000, taking \$5,000 down and the balance at 8 per cent. interest, to be paid in regular installments. Besides this land he has also invested in real estate in St. Joseph, Mo.

NEW HIPPODROME ACTS.

Several new circus acts were added to the Hippodrome entertainment yesterday, Feb. 21, including Strongfort, who holds up a bridge over which an automobile passes containing six passengers. This feat was done last Spring with the Ringling Brothers' Circus.

JAMES MADISON

VAUDEVILLE AUTHOR

Writes for Lew Fields, Joe Welch, Jack Norworth, Billy B. Van, Pat Rooney, Al Leach, Ben Welch, Howard and Howard, Wynn and Lee, Al Carleton, Fred Duprez, and other foremost stars. Also publisher MADISON'S BUDGET No. 12, that classy book of newest comedy material. Price \$1 1493 Broadway, New York. Hours 11 to 12:30 and by appointment. Phone 2972 Bryant.

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FRED J. BEAMAN

"The Real Writer"
Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' \$1,000 prize sketch, Lewis McCord's "Winning on Wind," Devlin & Elwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 11 P.M.," and more than seventy other successes. Room 412 House Office Bldg., Washington, D. C.

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IN VAUDEVILLE

ALICE WHITNEY

ACROBATIC FEAT ENDS FATALLY.

George Sully, a member of the Four Comrades, met with a fatal accident at the American Music Hall, Newark, N. J., last Wednesday afternoon, Feb. 6, while doing a fall from a table to the stage. In this feat he was supposed to catch a chair while balancing himself on another, which in turn rested on the edge of a table. He failed to catch the chair and alight upon it on the stage, and fell backwards, breaking his neck and his spine. At the City Hospital physicians stated that he could not be saved.

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3 males, 1 female 1 male, 1 female 2 males, 1 female
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Direction M. S. BENTHAM

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NEW VAUDEVILLE ACTS

SEVERAL IMPORTANT PRODUCTIONS WERE MADE DURING THE WEEK JUST PASSED.

Joseph Hart's Latest—Mrs. Patrick Campbell Makes Debut at the Colonial—Eddie Redway and Gertrude Lawrence Score Hit in Brooklyn—Union Hill's Quota of Presentations.

Mrs. Patrick Campbell.

At the Colonial Theatre last week Mrs. Patrick Campbell, the distinguished English actress, made her American vaudeville debut and, judging by the applause awarded her at the close of her offering, she scored a pronounced hit. Unfortunately, however, from the critic's viewpoint, the playlet, *Expiation*, which Mrs. Campbell selected for her vaudeville medium, was entirely too talky and is full of time-worn pieces of business long familiar to the American melodramatic stage, while the finish of the story is quite obvious almost from the opening. It has to do with a nihilist tale, with a scene laid in the office of General Vassilievitch, the Governor of Petrovsk, a province in Siberia. A few years before the story this Governor has witnessed the execution of a revolutionist who was the husband of Sonja, the beautiful woman who later became his mistress. At the rise of the curtain the general is discovered at his desk, giving dual instructions of the day to Ivan Oranien, his secretary. A shot is heard outside and two guards drag in a would-be assassin, Paul Vassoff. The latter is chained to a pillar and the names of his fellow conspirators are demanded. Upon a refusal to speak he is taken away to be tortured and shot at daybreak. Sonja enters, much perturbed, having passed the prisoner in a hallway. She endeavors by feminine devices to learn from the general what is to become of the condemned. She is told that he is to die and then she inquires how the others who have gone before him have met their deaths, and in reply the general tells the story of the death of her husband, without at first revealing his name. By the description she gives the truth and plans a speedy revenge. She persuades the general to chain her to the pillar, and upon being released she inveigles him to allow her to manacle and blind him. Secured beyond power of escape she buries the truth of her identity upon him, and after securing the doors and gagging her prisoner she shoots him in the head with his own revolver, which he had carelessly laid upon his desk. As already stated, it is all too long, and the end is in sight before the proper time. The business at the pillar, supposed to reveal the names of the conspirators, is a system so badly done that it utterly fails to have the desired result, and the acting of the general when trapped never for one moment was convincing. Mrs. Campbell held the undivided attention of her audience, however, and in spite of the slow vaudeville management to some praiseworthy acting, though forced to be a bit too melodramatic at times. Her gestures, poses and vocal expression were typical of her former efforts and gave her vaudeville audience the desired opportunity of comparing her with other dramatic stars who have appeared in the variety houses. Edward Marlinde, hampered like Mrs. Campbell, was unable to do the good work such a part as that of the general should call for, and as stated he was unconvincing in his biggest scenes. Mr. Leaming did some excellent work. Paul Vassoff, the nihilist, and Percy Darrell standing passed muster as the general. The sketch was translated from the original (so the programme stated) by Henry Hamilton.

S. Miller Kent and Company.

The actors' one best friend and the playwrights' great little booster, Alan Dale, had his first findings as a real, dyed in the wool, true blue, thoroughbred actor, last week. It occurred in Union Hill "over on the Jersey shore," where S. Miller Kent and company of two gave Edgar Allen Wolf another chance to show his meager talent and expectant and thoroughly metropolitan audience who patronized the Hudson Theatre. They do say that we shall all one day have a grand finish at some abode where each of us will get our just desert. If this be true, then certain people are due for rewards both great and beautiful. Mr. Wolf calls this latest example of his handiwork, *Sincerity*, and at the last moment take it away from them. From the rise of the curtain on this new playlet to its final fall, the name of "America's" best little critic was held aloft in poems of praise, and at each successive entrance of the busy little maid in the act, the appearance of this (imminent) discourse on the drama was breathlessly expected. He came not but his presence was felt! And is that not the acme of the actors' art? To be felt by a waiting public, though miles away! Hal Thomas, for unknown reasons, labeled as a Wall Street broker, has married a woman with dramatic instincts just popping out of her from every pore of her fair skin. One day she became inspired to such an extent that she wrote a play, and, unlike most world awakens, she had her produced. Here is where Alan came in for his star part. He was to be interviewed, and right before a throng and waiting crowd of admirers. But a previous engagement prevented. It being three in the morning by the programme clock, and he was probably engrossed in his morning bath. He did, however, find time to express his views of this womanly penwork, and he said in Shakespearean verbiage through the medium of his paper that it was "punky!" Now, for a bit of sage advice. Do not in the future disappoint the public. Bring Mr. Dale upon the scene, have him interview the lady of ambition and have him tell her face to face just what he really thinks of her play. And then by way of a certain speech, have him come out and tell the audience what he thinks of the sketch he has just appeared in. If we had the "nerve" we would save him the trouble. Mr. Wolf allows the husband of the lady writer to win back her love, and he has him tell her in a nice melodramatic little speech that she is insincere, and she forthwith changes her ways, or promises to, and she nestles up to him in a love and verbiage way that any good wife might take stock of. Mr. Kent was the husband; Ray Herbridge, in beautiful gown, was the wife, and Eliza Mason was their maid-servant.

LELEITH BELMONT.



Among the many dramatic players who have dipped into vaudeville few have won favor more rapidly than has Leleith Belmont, of whom an excellent likeness appears above. Miss Belmont is well and favorably known among legitimate artists, and especially among those who have played in stock, having scored many big hits in legitimate roles. Last season she was with Fiske O'Hara, in whose company she made scores of friends both in and out of the profession. Since last summer she has been playing the lead with the Gordon-Pickens company in the vaudeville houses on the United Booking Office's circuit. The comedy sketch, written by John B. Gordon, and entitled *What Would You Do?* is one of the fastest moving and most amusing playlets on the vaudeville boards today, and from its first Sunday tryout at the Fifth Avenue Theatre it has played steadily. The success of this skit is largely due to the good work of Miss Belmont, who is on the stage most of the time of its action, and who is forced to work exceptionally hard at every performance, afternoon and night. This week the act is playing the Bronx Theatre, where it is again scoring a series of heavy hits.

Joseph Hart's Snapshots.

The widely advertised new production which Joseph Hart calls his *Snapshots*, had its metropolitan premiere at the Colonial last week, and, unlike many such long heralded offerings, this one more than "made good" all that was claimed for it. In fact, it is one of the fastest moving and entirely pleasing musical "girl" acts produced in more than a season or two. There are four scenes with three costume changes by the six girls and the two featured principals, John McVeigh and Nella Vesta. The girls include Margaret La Pierre, Augusta Lang, Elsie Worth, Alice Reynolds, Katherine Melton, and Belle McLean, each one being exceptionally good looking and possessed of a voice far above the average. In fact, the harmony of the vocal numbers is noteworthy, and is a feature not to be passed over. The first scene is in front of a store on Broadway showing two shop windows, behind which the girls pose as models, first as bust and head figures, and then in full length tailor-made suits of red. Miss Vesta appeared first, followed by Mr. McVeigh, each singing a verse of the song, "Broadway Nights." The second number showed a military camp with tents pitched on a bank drop. A sort of aurora sunrise effect was used at the opening of the scene. Then Miss Vesta appeared in a patty black spangled dress of knee length, with an American flag showing prominently in spangled effect on the skirt. The girls wore knee-length dresses of red and blue, with silver stars on the blue. Mr. McVeigh followed Miss Vesta in a "Tommy Atkins" uniform. The song for this number was called "Military Mary," and it had a very good swing and a tuneful melody. For the comedian's portion the title line was altered to "Military Charlie." The third scene showed the interior of a canoe house, and here the girls appeared in red colored, loose fitting knee length knickerbockers, with white waists and a red bow knot at the yoke. Miss Vesta wore a similar costume, but of black, with a big pink hat, while the girls wore large bluish felt hats. Mr. McVeigh's suit for this part consisted of white flannel trousers and white shirt with the sleeves rolled to the elbows. "On the Silver Stream" proved one of the most tuneful airs of the act, and it scored well, as did the last song, "Anywhere With You." For the closing a darkened scene showed the principals and girls far up stage in canoes pointed down with electric lights of varied colors on each. The audience on Tuesday night was appreciative but not demonstrative, and the applause at the finish showed that the canoe feature might give place to something with more action at the very end. Mr. Hart is to be congratulated, and if he "puts over" some more acts like this vaudeville will take another big step forward.

Eddie Redway and Gertrude Lawrence.

One of those very infrequent and delightful surprises was sprung upon the metropolitan vaudeville going public last week when Eddie Redway, the original Gingerbread Man, and Gertrude Lawrence made their first appearances hereabouts at the Fulton Theatre, Brooklyn. In their new singing, talking and dancing skit, *The Surprise*, was effected through the big hit scored by Miss Lawrence who is a neophyte to the vaudeville stage, though favorably known to musical comedy for several seasons. Mr. Redway has always been an assured comedian, and he has for years been welcomed as a comedian who was sure to "make good" in almost any suitable role. So when he made his first entrance on Wednesday evening he was greeted with a hearty round of applause, and in spite of the fact that the act was on second and had to follow a dirge-like rendition of a time-worn hymn by a preceding team, he soon had the audience in fine fettle. He opened with

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a rendition of "I'm a Member of the Midnight Crew," following it with a short eccentric tap dance. Then Miss Lawrence appeared, and the house "sat up and took decided notice." She is a beautiful brunette of striking appearance, and her black velvet princess gown, cut décolleté, with a trimming of jet around the bodice, and a big picture hat of cloth of gold, trimmed with a large black plume, made a picture long to be remembered. A gray and black net shawl she carried greatly enhanced the effect. A patter conversation ensued, wherein Miss Lawrence showed ability as a comedienne above the average. Her rendition of "Can't You See" with an exceptionally good and effective effect, and won a goodly "hand." *Wedding Bells for Two* was the closing number, and it served to bring them out for a well deserved share of bows, although something a bit stronger might make a better finish for them. As a team, they can be secured of a bright future, and Miss Lawrence may well hope for a "career" if she takes the right course, and it will not be surprising if musical comedy should again claim her for feature parts that may possibly lead to stardom. She would not be the first woman to begin in the chorus and end with electric signs.

Dick Turpin's Ride to York.

Fred Ginnett's second English production, *Dick Turpin's Ride to York*, had its American showing at the Hudson Theatre, Union Hill, last week, and compares favorably with his first, *Claude Duval*, which he presented at the same house the week previous in conjunction with Wal Pink. It is to be hoped that this is the last of his offerings, if others that might follow it are as better. There are six scenes, as follows: Interior of Spaniard's Inn, Hampstead Heath; Hampstead Village; Escape and Chase by moonlight pictures, Stamford Arms, St. Albans; Tollgate at Doncaster, and Outside the Gates of York City. Each scene reminded one of the days when scenery was first invented, and the first could hardly have been worse. From an acting viewpoint, it is old fashioned, long drawn-out and talky, the action is badly handled and the lines are unconvincing. It ran fifty minutes or more on Thursday afternoon, and long before the finish the audience became restless, and many laughs were noticeable at the wrong times. The story is the familiar one of which the title gives the theme. Following such a masterly and excellent production as *H. A. Roberts* offers his protest, and, as it is so clean and lawdly, and should not place on the American vaudeville stage. A trained horse, as in the *Duval* act, might have saved the day had he been allowed to have had the stage all of the time and been billed as the star feature. Why not make a horse act out of it? The animal is clever enough.

Carlyle, Vaux and Company.

At the Lincoln Square Theatre last week Carlyle Vaux and company made their metropolitan debut in a new sketch entitled *The Duke of Mulberry*, scoring a goodly sized hit. The playlet tells the story of a young girl, Winnie Averow, who, though partly in love with a bank clerk, George Marcotte, has through much reading been imbued with the ambition to marry a titled aristocrat. To offset this idea her lover persuades an organ grinder who has been paying daily visits in front of her house to impersonate an Italian count, he dressing the foreigner in a dress suit belonging to his sweetheart's brother. The disguised Italian is introduced to the girl and, being instructed to make love to her, proceeds in impetuous fashion to carry out his orders. The girl becomes frightened and after a chase about the room makes her escape. The chase and the reappearance and about the Italian for his work when the latter confesses his true love for the girl, declaring his trained monkey to be his only true friend. Upon the return of the girl the lovers embrace and she admits her deception to his sweetheart's brother. The disguised Italian is introduced to the girl and, being instructed to make love to her, proceeds in impetuous fashion to carry out his orders. The girl becomes frightened and after a chase about the room makes her escape. The chase and the reappearance and about the Italian for his work when the latter confesses his true love for the girl, declaring his trained monkey to be his only true friend. Upon the return of the girl the lovers embrace and she admits her deception to his sweetheart's brother. The disguised Italian is introduced to the girl and, being instructed to make love to her, proceeds in impetuous fashion to carry out his orders. The girl becomes frightened and after a chase about the room makes her escape. The chase and the reappearance and about the Italian for his work when the latter confesses his true love for the girl, declaring his trained monkey to be his only true friend. Upon the return of the girl the lovers embrace and she admits her deception to his sweetheart's brother.

William Wolf and Company.

William Wolf, assisted by Fred J. Adams, Ada Mitchell, and Adella Barker, presented a playlet entitled *The Master of the House*, at Proctor's Theatre, Newark, Feb. 7-12. An old German artist is invited to a reception given by a young operative star, whom he had befriended when she was a humble chorister. Her husband, a sprig of nobility, objects to the artist's presence, only to discover later that he is the son of the unwelcome guest, who was believed to have been drowned at sea, and is the rightful owner of the fortune inherited by the young man by his grandfather. Mr. Wolf of the old artist gave a well wrought characterization, combining dignity and jollity in a way that touched the springs of deeper feeling as well as of laughter. While his voice is no longer in its best, yet he used it with rousing effect. Fred J. Adams as the son was clever and gave a very good performance. Ada Mitchell and Adella Barker were well received and helped to make a complete cast. The musical numbers were by Edward F. Farns and the musical number by Julius Jordan and Gus C. Knight. There was not a dull moment and the audience was kept in an uproar and, judging from the many curtain calls, the playlet scored a big hit. GEORGE S. APPLGATE.

Joseph Kane and Oscar Ragland.

At the Hudson Theatre, Union Hill, last week Joseph Kane and Oscar Ragland fairly "ran away" with the entire bill. They offered for the first time hereabouts a new comedy talking act written for them by Thomas J. Gray, and the way the laughs came from their first appearance to their last exit proved beyond a shadow of a doubt that this newest team are on their way to Vaudeville Broadway, with a little throne swailing them for continued use. Mr. Kane, in his accustomed German character, made a most effective foil for the comedy business and lines of Mr. Ragland, who is somewhere near twice his stature, and whose voice is as deep as Kane's is high, it is a trait not soon to be forgotten. Mr. Gray has

VAUDEVILLE.

supplied them with a screamingly funny line of talk and their song selections are equally happy. These included "Give My Regards to Mabel," "Tiddle on Your Fiddle, Play Some Ragtime," and a parody on "Rings on Her Fingers." Travesties on preceding acts were also timely and effective. That they were strong enough to hold the seat to closing position and take almost innumerable bows proves how they were received. Bring them across the river, we need such acts!

Lawrence and Edwards.

At the Hudson Theatre, Union Hill, last week, Al. Lawrence and George Edwards presented a new skit written for them by Aaron Hoffman, entitled *The New Alderman*. The skit was in one before a special drop showing the interior of an office with a desk and one revolving chair. Mr. Lawrence is supposed to be a newly elected alderman and Mr. Edwards is one of the latter's constituents. Michael Casey, who has helped elect him to his position. The small part had to do with the son of Casey, who has been sentenced to prison for fraudulently voting for Sullivan, the alderman, and at the close the politician is persuaded to use his influence in behalf of the prisoner. Many of the lines are very good, while others need pruning and re-writing. The act runs a bit too long at present—25 minutes on Thursday afternoon. They scored a hit, however.

Kelly and Wilder.

Spencer Kelly and Marlon Wilder presented a new singing act at the Hudson Theatre, Union Hill, last week, which greatly pleased the patrons of that New Jersey house. The offering consists of a series of straight singing renditions, with a medley of reminiscent song titles at the close. Miss Wilder were two stunning gowns on Thursday afternoon, which caused no end of comment from the women folk out front. Mr. Kelly sang in his usual good voice and few artists appearing on the vaudeville stage are more pleasing vocally than he. The songs included "In the Garden of My Heart," "Light in the Dawn" and "If the Stars Told All He Knew." Mr. Kelly appeared in conventional evening clothes.

The Five Olympians.

Billed as an importation, the Five Olympians were given a first showing at the Colonial last week and in the sixth position were more than favorably received. The act is very similar to Breng's Bronze Beauties and consists of a company of bronzed models, who appeared in the following list of status poses: Adoration, Summer, The Fighting Brothers, Judgment Day, The Dance, The Race, which was a goodly round of well deserved applause, and the last, *The Five Olympians*. Each of the poses was artistically and well arranged, and the models were well formed and particularly well trained.

Lareaux Brothers.

Doing a regulation comedy acrobatic act, the Lareaux Brothers made their vaudeville debut at the Hudson Theatre, Union Hill, last week. One makes up as a clown and the other appears in green duds. Their work consists of floor and table, foot and hand stand balancing, flips, bounds and body lifting, with a couple of rather new and capable feats which scored a goodly sized hit. They opened the bill.

Miller Brothers.

In eccentric costume and makeup, the Miller Brothers, comedy bar acrobats, made their American debut at the American Music Hall last week, and scored a good laughing hit at the finish. Their bar feats are not exceptionally remarkable, and the closing burlesque wrestling match is the feature that holds the act and wins the most favor. They had the fourth position and used a full stage.

Kara.

Calling himself "Kara," a juggler, appearing in conventional frock coat and silk hat, made his debut at the American Music Hall last week. He showed a couple of very good tricks, which were new, but his regular routine included most of the feats done by other jugglers. He scored a favorable hit at the Wednesday matinee.

OUT OF THE INDEPENDENT BOOKING AGENCY.

On last Tuesday, Feb. 15, Messrs. Feiber, Shera and Constant were expelled from membership in the Independent Booking Agency by the Board of Directors of that corporation, and the bonding company was notified to turn their bond of \$1,000 over to the agency. The Feiber, Shera and Constant people will fight this in the courts, claiming that they have acted fairly in all dealings with the agency, and that the meeting at which this action was taken was illegal, in that George Byrne, general manager of the agency and the attorney for the corporation, were present. It is reported that the I. B. A. has secured a house in Bayonne, which will be operated in opposition to the Feiber, Shera and Constant house in that town. What house they will get is not announced, and the report seems improbable.

RESULTS OF SUNDAY'S BILLS.

As a result of the bills presented at three theatres in town last Sunday two managers were displaced by Magistrate Steinhart in the West Side Court and a third was held for further examination. Jerome Hosenberg, manager of the New York Hotel, was held for further trial because of alleged violations of the Sunday theatre laws. Jack Welch, manager of the Circle, and Manager Purdy, of the Maebatic, were discharged because of lack of evidence against them on similar charges.

HOPE BOOTH IN VAUDEVILLE.

As formerly announced in *THE MIRROR*, Hope Booth is to return to the vaudeville stage. The date has been set for the week of March 7, with the American Music Hall as the house. His vehicle will be *The Little Blonde Lady*, a one-act playlet.

PLAZA.

Hill and Ward in a singing and dancing act opened the bill at this house last week. Their dances showed a strong similarity. Their enunciation was so poor that the words of their first song were entirely lost. Their second song, "I'm Awfully Glad I Met You," went better. Thomas J. Keogh and Ruth Francis came next in Mr. Keogh's amusing one-act comedy, "The Ward Heeler." Terry and Lambert provided much fun with their character act called English Types Seen Through American Eyes. Tom Maguire, "America's singer of Scotch songs," with an excellent voice, need not imitate Harry Lauder. His rendition of "I Love a Lassie" was superior to Mr. Lauder's singing of the same song. Alexander Carr and company met with a rousing reception in the playlet entitled Toblitzky; or, The End of the World. Though this sketch saw long service in Wine, Woman and Song, its appeal to the Plaza audiences did not seem to have diminished. Billy Harper, Chris Smith and company presented A Henpecked Husband. (New Act.) The Mysterious Balloon Girl's act was far from being mysterious. It was too evident how the balloon was worked. McMahon and Chappelle in a laughable talking sketch called Twenty Minutes Till Train Time won much applause. Darling's comedy mule did all its old tricks to the delight of the spectators.

HARPER, SMITH AND COMPANY.

This was a colored act offered at the Plaza last week. The "company," who was Althea Jones, a very light-colored negro, with an excellent contralto voice, had but little to do. Billy Harper and Chris Smith were the "whole show." They proved unusually entertaining. The sketch afforded much amusement in the attempt of Althea Jones (Chris Smith) to entice a henpecked husband, which was the title of the sketch. Althea Jones was the wife in the case. Two songs, "There's a Boy Cry Baby in the Moon" and "Bye Bye, Bye," were heartily applauded. As an encore "It's an American Man" scored heavily.

DREAMLAND TO BE SOLD.

On March 30, it is reported, Dreamland, Coney Island, is to be sold at auction for the benefit of the debenture bondholders. The sale is being brought about by Joseph Huber and Eugene D. Wood, bondholders, who are taking this action to protect their and other parties' interests. The indebtedness is said to be between \$500,000 and \$800,000. The present corporation, headed by Senator William H. Reynolds, will buy in the property, and a reorganization of the corporation will, it is believed, give additional security to the holders of the debentures.

BANKERS GIVE MINSTREL SHOW.

Officers and employees of the National City Bank gave a minstrel show in that institution's building in this city on last Tuesday evening, Feb. 15. The affair was given by the City Bank Club, which has over four hundred members, and was attended by society folk and friends of the officers and employees of the bank. It is the first affair of the kind ever before held in the building of such a corporation in the metropolis and was the first of a series to be held.

BREAKS LEG ON STAGE.

At the close of the last act of Fads and Follies at the Olympic Theatre, on Fourteenth street, last Tuesday night, Feb. 15, Hugh L. Conwell suffered a compound fracture of his right leg, when a wooden goat on which he was riding was pulled from under him. It occurred during a piece of business wherein he was supposed to be "riding the goat" at an initiation. He was removed to Bellevue Hospital.

SAID TO THE MIRROR.

Billie Taylor writes: "In your issue of Feb. 19 you had a paragraph stating that Stella Mayhew and Billie Taylor were at the Coliseum, London. Please note that Miss Mayhew is still with The Jolly Bachelors at the Broadway Theatre and has had her time put back from April 22 (the original date of the London opening) to Aug. 22."

BECK DENIES REPORT.

Martin Beck denies that he attended the dinner at the Holland House Sunday evening, Feb. 13, in honor of Felix Iman. Neither did Mr. Meyerfeld, Jr., president of the Orpheum circuit, whom the New York dailies also credited with being present.

BRIGHTON HALL TO CHANGE POLICY?

It is rumored that the Brighton Beach Music Hall may change its policy the coming summer and be devoted to legitimate summer attractions instead of vaudeville as heretofore. It is said that Walter Rosenberg is negotiating to secure the house for this purpose.

EVANS SECURES MINSTREL SHOW.

George Evans, who has been starring in Ochan and Harris Minstrels during the past two seasons, has purchased the entire show. It is said, and will continue his tour with it. It is reported that he paid \$25,000 for the attraction.

FIELDS AND LEWIS BACK.

Al. Fields and Dave Lewis returned home on the S. S. "George Washington" last Friday, Feb. 18. They will reopen their Morris time at the American Music Hall, New Orleans, shortly.

ALBERT CHEVALIER SAILS.

Albert Chevalier sailed for England on the steamship "Baltic" last Saturday, Feb. 19. He is booked for several weeks on the other side.

A NEW THEATRE AT ALTOONA.

A new vaudeville theatre is to be built by I. C. Misher at Altoona, Pa. It is to be located on the site of the old Eleventh Avenue Opera House.

AMONG AGENTS AND PRODUCERS.

Mildred Holland, it is announced, is shortly to take a tour into vaudeville, presenting a playlet especially written for her by Una Clayton. Jack Gorman is writing an act for George Lauder, the Australian ventriloquist. Frank Bohm is arranging time for the artist in the new vehicle as soon as completed. Madame Malabar, a new classic dancer to this country, will be seen on the Morris time beginning March 24.

Within a few weeks the Four Bragadons, an act that has never played New York, because of the youth of one of the members of this family of comedians, will be seen in the metropolis. Joe Meyers is bringing the act East, and it will soon be shown to the agents and managers at the Holland House. One of the Hill Cliffs Bragadons, the boy in the act, will by that time have passed his sixteenth birthday. Frank O. Evans has joined in partnership with O. J. Harrington and the new team will shortly produce a new act with a special act of scenery. It is being written for them by Frank Kennedy.

James Plunkett has booked Bixley and Fink, the act that caused so much comment when they played the Olympic two weeks ago, over the U. S. O. time.

Emmett De Voe was scheduled to produce a new act entitled Mr. Saintly Billings, at the Dominion, Winnipeg, a Morris house. B. A. Myers is the agent. Mitchell and Cain began rehearsals of their new act in this city last week.

The Marcus Lowe Amusement Company has finally located its handsome new offices on the seventh floor of the new Columbia Building. Joseph Schenck is the general manager of the company.

A new agency under the name of the Burt Bookings Office has opened for business at 215 West Forty-sixth Street. They now have four weeks in New York State and over a dozen weeks in the Middle West. Burt Rake is president of the company and Walter A. Downie is the general manager.

Charles Lee Calder, besides writing sketches and playing in vaudeville, is now in the agency business. He has come to offices in the Gaiety Theatre Building, under the name of the Calder and Havel Agency. Mr. Havel being the office manager.

A novel dancing performance, under the title of American Poetic Dancing, was given at Mendelssohn Hall by Mrs. Mary Perry King on last Saturday afternoon. Mrs. King, a classic dancer, and other noted artists appeared. Later Mrs. King will appear in vaudeville, presenting a big feature dancing act.

Jennie Jacobs, who has been visiting Rose Stahl in Chicago, returned to town last week. Jessie Hamilton, an English music hall favorite, will have a first American trial at one of the Williams' houses shortly. She arrived in New York on the S.S. "Baltic" last Thursday.

Elke Fay will shortly be seen in a new single turn. Bookings are being arranged by M. S. Bentham.

Cheridab Simpson and William Pruette were scheduled to open at the Victoria yesterday in a new act.

Robert T. Haines, the dramatic actor, tried out a new sketch at Mt. Vernon and Yonkers last week.

The Skids and Middies will open on the Orpheum time in Chicago the week of Feb. 23. It is managed and booked by Eddie Pidgeon.

Aaron Kessler has booked his dancing star, Princess Rajah, for a run at the Polite Marigny, Paris, opening on June 26. She is at the Orpheum, Brooklyn, the week.

Annabelle Whitford scored a big hit in her new piano act singing at Young's Pier, Atlantic City, last week, and was in consequence rebooked for this week. She will open on the Orpheum time at the Majestic, Chicago, next week.

Renie Davis, who recently tried out a new single turn in Chicago, has signed with the Morris time and is scheduled to open at the American Music Hall here the week of March 7.

G. Molano placed his L'Amour de L'Apache on the Morris Circuit last week, playing the act at the American Music Hall, New York. His Paris by Night is to play the Orpheum time soon, it having been transferred to Fred Zebedee.

A new act called Le Petite Gomme will have its premiere at the Orpheum Theatre, Spokane, Wash., next week.

Joe Wood last week secured two houses on the Nixon-Hindling Circuit, these being the Wilson in Baltimore and the Casino in Washington. The Vaudeville Managers' Association also gave him nine of their houses in New York State at a meeting held in Albany last Tuesday.

The Family Department of the U. S. O. has opened a Boston office through George F. Hayes, manager of the International Amusement Co. Wesley Fraser, of Boston, has opened offices in the Long Acre Building and will book acts through the New England territory. He is the manager of the National Theatrical Booking Association, the corporation which will control this new line.

Eddie Kellar is a busy man these days. He is managing his house at Yonkers, the Warburton, as well as attending to his booking business. He reports excellent results at his theatre and may soon announce other houses on his circuit.

Sammy Roman, late of George Ade's Just Out of College company, is doing a new single act in vaudeville.

The March number of the "Smart Set" Magazine contains a sketch by Haris Mitchell entitled The Bookmaker's Shoes, which the author intends to offer as a vaudeville production within the next month.

Homer Lind will revive his sketch, Gringoire, the Street Singer, the latter part of May. He is now meeting with every success in the Opera Singer, playing United time.

Thomas Q. Seabrook, a career as a vaudeville star came a "cropper" at the Mossart Theatre, Elmira, N. Y., Feb. 18, when the curtain was rung down on his half completed act and he was eliminated from the bill. Scenes in a Hotel Lobby, a sketch by William H. Kirk and James T. Montague of the New York "American," in which Seabrook assumed the part of an intoxicated guest, was the vehicle with which the former operatic star sought readmission to vaudeville. Its production then, being the first on any stage, "indisposed" was given as the cause of Seabrook's withdrawal.

Signor Wichter is a busy man these days. He is in charge of the bookings of the Vaudeville and Moving Picture Company of America, and what with helping William J. Kane to look after the two New York houses controlled by this company, the Circle and the New Manhattan, and juggling in and out of town, Mr. Wichter is kept on the go all of the time. They now have eleven weeks of time.

W. S. Cleveland continues to add houses and acts to his long list of bookings. His circuit, the Cleveland circuit, now extends from Maine

to Florida, and he claims to have more houses than any other two "small time" agencies combined. His offices in the Knickerbocker Building are crowded every day, and scores of acts are booked every twenty-four hours. Considering the fact that he began business only three years ago he has made remarkable progress.

Henry Lee will soon be seen in a new one-act playlet, by Greta Bennett and John Quill, entitled After Banking Hours. He will play two parts in this sketch.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Appale's Animals—Proctor's, Newark, N. J., Barnes and Crawford—Orph., Butte, Mont., 23-March 5.
Barry, Edwin, and William Richards—Shea's, Toronto, Ont., Bennett's, Ottawa, 23-March 5.
Barry, Mr. and Mrs. Jimmie—Keith's, Columbus, O.
Barry and Wolford—Poll's, Bridgeport, Conn.
Beban, Geo.—Grand, Syracuse, N. Y.
BERGERE, VALERIE—Columbia, St. Louis, Mo., Orph., Memphis, Tenn., 23-March 5.

BINDLEY, FLORENCE—Orph., Indianapolis, Ind., Orph., Seattle, Wash., 23-March 5.
Black, Violet—Jacques, Waterbury, Conn.
Blessings Circus—Gay, Hastings, Neb.
Blood, Adelle—Proctor's, Newark, N. J., Poll's, Hartford, Conn., 23-March 5.
Bloomquist, George—New Grand, Evansville, Ind.
Bowers, Walters and Crocker—Poll's, Springfield, Mass.
Bowman Bros.—Keith's, Boston, Mass.
Brazis, Selma—Greenpoint, Bklyn., N. Y.
Buckley, Louise—New, Akron, O., Opera House, Palestine, March 1, 2, Opera House, Salem, S. S.

Cameron, Ella—Variety, Terre Haute, Ind.
Chap, Sam, and Mary Marble—Chase's, Washington, D. C.
Christy and Willis—Haymarket, Chgo.
Clayton, Una—Orph., Salt Lake City, Utah, 23-March 5.

Clifford and Burks—Temple, Rochester, N. Y.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Spokane, Wash., 23-March 5.

Cunningham and Marion—Columbia, Milwaukee, Wis., Grand, Indianapolis, Ind., 23-March 5.
Dagwell Sisters—Maj., Des Moines, Ia., Orph., Omaha, Neb., 23-March 5.

Davis, Edwards—Proctor's, Newark, N. J.
Deberty Sisters—Orph., Los Angeles, Cal.
Deice, Three, Sisters—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 23-March 5.

Dupres, Fred—Lyric, Dayton, O., Hippo, Cleveland, O., 23-March 5.
Edwards, Gus—Chicago, Ill.
Edwards, Tom—Grand, Indianapolis, Ind.

EDWARDS, W. C.—Grand, Syracuse, N. Y., Bennett's, Montreal, P. Q., 23-March 5.
Finney, The—Bronx, N. Y. O. C.

FISHER, MR. AND MRS. PERKINS—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 23-March 5.

Fox, Imre—Hathaway's, New Bedford, Mass.
Frosting, Wm.—Keith's, Providence, R. I.
Gardiner and Vincent—Shubert's, Utica, N. Y., Grand, Syracuse, 23-March 5.

Geiger and Walters—Bronx, N. Y. O. C.
Gennaro's Band—Maj., St. Louis, Ill., Maj., Montgomery, Ala., 23-March 5.

Gins from Wilcox—Lansing, Orph., Butte, Mont.
Gordon, Cecil—Maj., Houston, Tex.
Gordon, J. R., and A. J. Pickens—Bronx, N. Y. O. C., Shubert's, Utica, N. Y., 23-March 5.

Gordons, Bounding—Orph., Memphis, Tenn.
Granville, Bernard, and Wm. F. Rogers—Williams', Greenpoint, L. I., Shay's, Washington, D. C., 23-March 5.

Gruber, Max—Grand, Indianapolis, Ind.
Hawthorne, Hilda—Maryland, Balto.
Hertlein, Lillian—Poll's, New Haven, Conn., Poll's, Scranton, Pa., 23-March 5.

Hermann, Dr.—Bronx, N. Y. O. C.
Hoy and Moss—Mission, Salt Lake City, U. S.
Holman, Harry—Maj., Pittsburgh, Pa., Lyceum, Cleveland, O., 23-March 5.

Howard, Bernice—Orph., Savannah, Ga.
Howard Bros.—Keith's, Boston, Mass.
Howard and Howard Trio—Maj., Milwaukee, Wis., Haymarket, Chgo., 23-March 5.

INGHAM, BEATRICE—Proctor's, Newark, N. J., Poll's, Springfield, Mass., 23-March 5.
Johnson, Myrtle—Alhambra, N. Y. O. C., Greenpoint, N. Y., 23-March 5.

Kenna, Chas.—Orph., Oakland, Cal., 21-March 5.
King, Violet—Orph., Seattle, Wash.
Kitsura Japs—Chase's, Washington, D. C.

Knight Bros. and Bartlett—Orph., Denver, Colo., 21-March 5.
Koners Bros.—Orph., Atlanta, Ga.

LASKY'S PIANOFRIENDS—Maryland, Balto.
Lasky's At the Country Club—Bronx, N. Y. O. C.
Lasky's At the Waldorf—Poll's, Bridgeport, Conn.

Lasky, Twentieth Century—Shubert, Utica, N. Y.
La Veen-Cross—Orph., 'Frisco, Cal., Orph., Oakland, 23-March 5.

Leonard, Eddie, and Mabel Russell—Orph., St. Paul, Minn.
Leale Bros.—Orph., 'Frisco, Cal., Orph., Oakland, 23-March 5.

LESTER, GREAT—Colonial, N. Y. O. C., Orph., Bklyn., N. Y., 23-March 5.
Lloyd, Mr. and Mrs. Hugh—Orph., Bklyn., N. Y.

Loraine, Oscar—Orph., Atlanta, Ga.
Lorenberg's Chas. La Petite Revue—Bennett's, Ottawa, Ont., Bennett's, Montreal, P. Q., 23-March 5.

Lucas, Jimmie—Orph., Portland, Ore.
Mack, Wilbur, and Nellie Walker—Colonial, N. Y. O. C.

MacKenzie Troupe—Hippo, Cleveland, O.
Martinetta—Gryester—Mary Anderson, Louisville, Ky.

McConnell Sisters—Orph., Ogden, U. S., Orph., Denver, Colo., 23-March 5.
Merritt, Hal—Orph., Butte, Mont., 23-March 5.

Moore, George Austin—Proctor's, Newark, N. J.
Murphy, Mr. and Mrs. Mark—Keith's, Providence, R. I.
Murray, Elizabeth M.—Shea's, Toronto, Ont.
Murray and Mack—Mary Anderson, Louisville, Ky.

Nicols and Nible—Maj., La Crosse, Wis., 21-March 5.
Nichols Sisters—Trent, Trenton, N. J.
Normans, Juggling—Orph., Omaha, Neb.
Orin and Fern—Poll's, Wilkes-Barre, Pa., Bronx, N. Y. O. C., 23-March 5.

AGENTS AND PRODUCERS

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HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

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UNA CLAYTON
March 6-13, Orpheum, Ogden, Utah.

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P. O. "THE TALL TALE TELLER"

HILARION **CEBALLOS** ROSALIA
PHANTASTIC PHANTOMS
in Vaudeville

Pantser, Willy—Orph., Los Angeles, Cal.
Perry, Charlotte—Keith's, Phila., Pa.

Price, Jacob—Poll's, Worcester, Mass., Keith's, Phila., Pa., 23-March 5.

Quick, Mr.—Keith's, Providence, R. I.
Quinn, Paul, and Joe Mitchell—Keith's, Boston, Mass.

Rainbow Sisters—Maj., Jacksonville, Fla., Maj., Columbus, Ga., 23-March 5.

Raymond, Ruby—Maj., Johnstown, Pa., Trent, Trenton, N. J., 23-March 5.

Readings, Four—Orph., Salt Lake City, U. S.
Reading, Frances—Grand, Wilmington, Del.

Redford and Winchester—Amity, Lynn, Mass.
Keith's, Boston, 23-March 5.

Reamers, Suzanne—Poll's, New Haven, Conn.
Rooney, Pat, and Marion Bent—Colonial, Lawrence, Mass.

RYAN, THOMAS J., AND MARY RICHFIELD—Poll's, Scranton, Pa., Maj., Chgo., 23-March 5.

Ryan and White—White Bat, N. Y. O. C.
Snyder and Buckley—Pia., N. Y. O. C.

Steger, Julius—Orph., Oakland, Cal., 21-March 5.
Stevens, Edwin—Grand, Indianapolis, Ind.

Taylor, Eva—Orph., St. Paul, Minn., Orph., Lincoln, Neb., 23-March 5.

Thompson, Sunshine Trio—Grand, Indianapolis, Ind.
Thompson, Denman—Keith's, Phila., Pa.

Top o' the World Dancers—Shea's, Buffalo, N. Y.
Tops, Topay and Topay—Bronx, N. Y. O. C., Trent, Trenton, N. J., 23-March 5.

Underwood, Frank, and Frances Blossom—Orph., Salt Lake City, U. S., Orph., Ogden, 23-March 5.

VAN, CHARLES AND FANNIE—Poll's, Manchester, N. H., Poll's, New Haven, Conn., 23-March 5.

Wahab and Lynch—Orph., Winnipeg, Man.
Waterbury Bros. and Tenney—Poll's, Wilkes-Barre, Pa.

Waters, Tom—Orph., Memphis, Tenn., Orph., New Orleans, La., 23-March 5.

Webb, Harry L.—Bennett's, Ottawa, Ont., Bennett's, Montreal, 23-March 5.

Westworth, Vesta, and Teddy—Temple, Rochester, N. Y., Poll's, Wilkes-Barre, Pa., 23-March 5.

White's Dancing Buds—Orph., Denver, Colo.
Wilder, Marshall F.—Alhambra, N. Y. O. C., Orph., Bklyn., 23-March 5.

Willard and Bond—Auditorium, Lynn, Mass.
Willis, Nat M.—Keith's, Boston, Mass.

WORLD, JOHN W., AND MINDELL KINGSTON—Lyric, Dayton, O., Keith's, Columbus, 23-March 5.

Wormwood's Animals—Centurian, Chgo.
Wormwood's Monkeys—Poll's, Bridgefield, Mass.

WRIGHT, HORACE, AND RENE DIETTERICH—Keith's, Phila., Pa.
Young, Ollie and April—Bijou, Bay City, Mich., Bijou, Kalamazoo, 23-March 5.

VAUDEVILLE JOTTINGS.

The Mizuno Japanese Troupe will shortly go to Havana, Cuba, where they will join the Ringling Brothers' Circus.

The Flying Martins have changed their plans for this spring. Instead of going to Europe they will go to the Pacific Coast. Every large city west of Chicago will be visited, also going as far north as British Columbia, returning East in the Fall.

Michael Fitzgerald, the club swinger, and his English juggling girls, are meeting with success in the Middle West and are booked solid to April 2, when they open a season of thirty-three weeks at the Coliseum, Chicago, with the Ringling Brothers' Circus.

Will H. Murphy, Blanche Nichols and company will open on the Orpheum time the week of March 23, at Milwaukee.

James J. Morton has canceled his time on the Sullivan-Cosmopolitan Circuit because of ill health.

The William Morris office will begin to book the Walker Opera House, in Winnipeg, Manitoba, beginning March 7.

(For other Vaudeville Jottings see page 16.)

(Continued from page 20.)

MORRIS LOSES LICENSED FILMS.

INDEPENDENT FILM RELEASES

POWERS RESUMES RELEASES

MOVING PICTURE NOTES.

At Hannibal, Mo., the New Star did good

Correspondence

ALABAMA

ARKANSAS.

GEORGIA.

BRUNSWICK.—GRAND (W. A. Finney):
A Gentleman from Mississippi 11; played to a

CHALLENGE

Brand
WATERPROOF
COLLARS & CUFFS

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IDAHO.

ILLINOIS.

CALIFORNIA.

COLORADO.

LA JUNTA.—THEATRE (R. Dunkin): For-

CONNECTICUT.

DELAWARE.**FLORIDA.**

ST. AUGUSTINE.—JEFFERSON (A. M.
Taylor): The Manhattan Opera co. Jan. 31-5; offered Fra Diavolo, Ollivette, Maomet, Bohemian Girl, Martha, Maritanna, Jack and the Beanstalk; Manfred; excellent performances; large and well-placed audience; excellent vocal performance. **No. 8107 Y:** small house; excellent performance. William Owen and co. in Othello in good house and performance. Florence Davis in "You Sins Against Me," 11, 12; fair houses; excellent performance. **Astoria:** A. J. G. crowded house.—**TRM:** From present indications crowded houses will greet A. Gaultman from Mississippi 15 and Cohen and Harris in

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*Lycoun - Toledo, Ohio
*Grand - Toronto, Can.
*Cook's - Rochester, N. Y.
*Prospect - Cleveland, O.
*Lyric - Buffalo, N. Y.
etc., etc., etc.

*Write managers of these houses

DELVIDERE.—DERTHICK'S OPERA HOUSE (Loop, Dyer and Pierce): Man on the run; good attraction to good business. Boyd B. Trousdale in the title role took exceptionally well. Arizona 11 (local talent); good, to good house. Paid in Full 18. County Sheriff 20. Man of the Hour March 11. Traveling Salesman April 20.

ROCKFORD.—GRAND (George C. Backett): They Loved a Lassie 9 pleased a large house. Grace Hayward co. presented The Man from Mexico 7-12; good business.—MAJESTIC (Robert Sherman): The Sherman Stock co. presented The Blue Grass Belle and The Silent Slave 7-12 to fair business.

BRANDTOWN.—GRAND OPERA HOUSE (William H. Deppa): The Hickman-Hessy co. 14-19; good co.; opened to big business with The Sweetest Girl of All. Plays for remainder of week: St. Elmo, The Gamekeeper, A Daughter of the Ghetto, The Human Slave, Bonnie Annie Laurie, Mary Jane and Her Teddy Bear.

MAJESTIC.—MAJESTIC (Henry Sandmeyer, Jr., mgr.): The New Yorks and Their Baby 10-12; excellent business; pleased. The Lion and the Mouse 13-16; fine co.; good patronage. The Smart Set in His Honor the Barber 17-19. Montana 20-22. A Gentleman from Mississippi 23.

TAYLORVILLE.—ELKS (Jerry Hogan): The Girl at the Helm 8; good co.; large audience. Granstar 10; excellent co.; big business. Old Fiddlers' Contest 14. Mr. Hopkinson 16. William Sterling Battle 17 (lecture). Hickman-Hessy co. 21-26.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): The Girl at the Helm 11; good co. and well pleased house. Granstar 12; excellent co. and packed house; matinee well attended. A Gentleman from Mississippi 19.

MORRISON.—AUDITORIUM (A. R. Law): Gertrude Miller Concert co. 14 (lecture course); good; to large house. Shadowed by Three 22. A Girl of the Mountains March 1. Chicago Glee Club 4.

PRINCETON.—APOLLO (H. L. Sharp, mgr.): Bertha Kusa Baker (lecture course) 11; pleased a full house. A Girl at the Helm 14; pleased a good house; fair co. Johnson and Ketchell light pictures 16. Minstrels 24.

MONMOUTH.—PATER OPERA HOUSE (H. B. Webster): Maxwell-Hall Stock co. 7-12 pleased good houses. St. Elmo 14; good co.; well acted; medium house. Waininger Brothers co. 21-24.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): The Little Homestead 8; fair business; satisfaction. Shadowed by Three 13; large attendance; pleased. Latimore and Leigh Stock co. 26.

MATTOON.—MAJESTIC (I. Koehler): The Golden Girl 8; packed a pleased house. The Girl at the Helm 10; pleased good business. The Phantom Detective 11 satisfied fair house.

OTTAWA.—THEATRE (M. Duffy): The Time, the Place and the Girl pleased good house 13. The Goddess of Liberty 16.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Imperial Stock co. 7-12; to good business, in Hello, Bill, Wall Street Detective, The Great Deveraux Case, Wedded and Parted, Marching Through Georgia, The Vagrant, Lena Rivers, in the Heart of the Storm, A Runaway Match, and Wormwood. Elbert Hubbard 14; lectured on "Untapped Reservoirs," to large house. How's moving pictures 17. National Stock co. 21-24.—AUDITORIUM (Harry G. Sommers): Shadowed by Three 7; furnished many thrills. Sidetracked 8; drew well. May Robson 11 in The Rejuvenation of Aunt Mary; delighted large audience; she was ably supported by Jack Borey, Nina Daville, Faye Cooke and Harry Cowley. They Loved a Lassie 15. House of a Thousand Candles 23. Fritz Schell in The Prima Donna 24.—INDIANA (Thomas Mow): Indiana Theatre Stock co. in Sky Farm 6-12.

GOSHEN.—JEFFERSON (Harry G. Sommers): Sidetracked, with James F. Fulton, 9; fair; to light business. May Robson in The Rejuvenation of Aunt Mary 10; best of satisfaction; excellent attendance. How's travel pictures delighted large audience 14. Mae LaPorte started five nights and one matinee management, with When Hearts Are Young 15; pleasing good business. Granstar 22. The House of a Thousand Candles 24. The New

Sunny South 25. The Golden Girl, with Marie Flynn and Willard Curtis, 25. Rose Stahl in The Chorus Lady March 1. Norman Hackett in Classroom 8. The White Squaw 10. Three Twins 11.

WABASH.—EAGLES' THEATRE (C. A. Holden): The Orpheum Stock co. 7-12 in The Parish Priest, The Garrison Girl, Mrs. Temple's Telegram, A Quaker's Tragedy, Sherlock Holmes in the Mouth of the Cannon, Soldier of the Empire; greatly pleased good business.—HART'S OPERA HOUSE (William Stewart): Gay Morning Glories 9; good attraction and business.

HUNTINGTON.—THEATRE (H. S. Rosebrough): Majestic Theatre Stock co. 9; played to fair house and gave good satisfaction. Fulton Stock co. 17-19. Egypta 21-23. Grace Van Studdford 26. Granstar March 1. Girl at the Helm 7. Culhane's Comedians 14-19. The House of a Thousand Candles 22. Polly of the Circus 24.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): They Loved a Lassie 13 to good house; splendid attraction. The Man on the Box 15 drew a fair house; pleased. Lyman H. Howe 18. Granstar 19. Paid in Full 21. The Money and the Girl 24.

BLOOMINGTON.—HARRIS' GRAND (B. H. Harris): Burleigh Cash co. 7-12; plays to good business; co. exceptionally strong. Whilbey's Musical Comedy co. 14-18; pleased capacity houses. The Traveling Salesman 21.

UNION CITY.—UNION GRAND (B. J. Fisher): The Climax 10; gave excellent satisfaction to good business; Ann Swinburne made a decided hit. Just a Woman's Way 23.

TIPTON.—MARTS (H. G. Marts): Guy Stock co. 7-12; opened in Mr. Jim; good co. and satisfactory patronage. Henderson School Boys and Girls 17-19.

LAFAYETTE.—DRYFUS (Cary P. Lang, mgr.): Allen Stock co. 14-19.—VICTORIA (James E. Edwin): Jolly Widow 14-19. Gay Morning Glories 18.

AUBURN.—OPERA HOUSE (J. C. Henry): Adrian M. Newsom, monologist, 11; full house and excellent satisfaction. Majestic Stock co. 15 in Too Much Mother-in-law.

LINTON.—GRAND (R. E. Bocher): George Sidney in The Joy Riders 10 played to best house for two seasons past; excellent co.; more than pleased.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeten): Tempest and Sunshine 13 pleased two fair houses. A White Squaw 17. Israel 19.

PRINCETON.—KIDD (George P. Kidd): The Blenden Players 14-19; first night pleased good house. The Thief March 1. The Traveling Salesman 17.

LOGANSPOUT.—THEATRE NELSON (Fred Smyth): Just a Woman's Way 12. A Gentleman from Mississippi 18. Night Bells 25. They Loved a Lassie 24.

RICHMOND.—GEMMETT (H. G. Sommers): Ethel May and the Allen Stock co. 7-12; good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (B. O. Hillworth): The Girl Question 14. Just a Woman's Way 17. A Fair of Country Kids 19.—ITEMS: The Gorrell-Fane co. has succeeded the Nickerson Brothers co. in stock in the Mirror Theatre in Des Moines. The ministers at Austin, Minn., have started a crusade against Sunday theatres in that city, but thus far have failed to line up the City Council favorable to such an ordinance. Beside Jackson, whose home is at Newton, Iowa, and who was formerly a member of the Chase-Lister co., is now featured as leading woman of the Van Dyke and Bates co. in permanent stock at the Auditorium in Des Moines.—The Opera House at Geneseo, Iowa, having been sold to the Oak Hollows, Manager Albert Heinshelmer, who has had charge of the house for several years, retired, and will engage in commercial lines in Chicago.—Frank G. Moorhead, a well known Des Moines journalist, has become press agent for the Foster and Grand Opera houses in that city.—Ed Millard, who is now active manager of the Foster and Grand Opera houses in Des Moines since the death of the owner, William Foster, left 13 for New York, where bookings for these two houses will be completed for this season. Mrs. Foster announces that no change will be made in the management of either house this season, and

that Mr. Millard will continue in charge.—John L. Shipley is doing the press work for the Princess Theatre in Des Moines.

FRANK E. FOSTER.

MARSHALLTOWN.—NEW ODEON (Bashy Brothers): Human Hearts 4 pleased small house. The Time, the Place and the Girl 5, with Robert G. Pitkin as Happy John Hicks; played to packed house. Thorne and Orange Blossoms 6 pleased good house. Local 9-11. Little Homestead 12, matinee and evening; pleased fair houses. The Girl Question 13; Willie Dunlap Alice Sullivan, Lillian Logan, and a fair co. pleased a good house; Alice Sullivan's impersonations were main features. A Texas Ranger 14 pleased a fair house. Three Twins 17. The Girl and the Stampede 20. Ervin Strong Stock co. 21-27. Lillian Russell in The First Night March.—ITEMS: Sidney Powell, who appeared here in The Time, the Place and the Girl, was seen here earlier in the season with The Girl in the Grandstand.—Margaret Morland, who is a general favorite in Iowa and who has been with Donald Robertson's co., will soon appear with William Faversham in The Winning Way. Miss Morland will be the only woman in the play.—The Coliseum in Des Moines has been granted a license free of charge by the City Council permitting the presentation of plays there.—This State seems to be greatly agitated over the closing of theatres on Sunday.—The ministers have all joined hands in a general crusade against them.

BURLINGTON.—OPERA HOUSE (Chamberlain-Harrington Co.): Three Twins 9. Louis Mann in The Man Who Stood Still 10. Jubilee Singers 12 to bad business. Soul Kiss, with Mills, Pertina, in fair business. Goddess of Liberty, with Nellie Fisher and George Parsons, 18, and it looks as though the Grand will have to hang some on the gas jets. London Life 19. A Gentleman from Mississippi 21, with Burr McIntosh and Will Downing. Girl of the Mountain 22.—ITEMS: Although The Three Twins made its third appearance in Burlington, they played to practically capacity. Florine Sweetman as the spook, Yama-Yama certainly got by very nicely, and although we have seen Heats McCoy twice before, we didn't miss her much.—Louis Mann certainly pleased in The Man Who Stood Still; every one wants to see him again.—Business is certainly coming up.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): The Girl Question 11 pleased good business. A Texas Ranger 12; fair business. Three Twins 15. North Brothers Stock co. 21-26.—WATERLOO (A. J. Busby): Edwin Strong Stock co. 7-12 played to good business; presented Across the Rio Grande, Thorne and Orange Blossoms. Way Out West, Hearts and Flowers, Dr. Jekyll and Mr. Hyde, The Gambler and the Lady, and Hearts and Flowers. The Golden Girl 24.

FT. DODGE.—ARMORY THEATRE (William F. Danner): Girl Question 9 to big business; gave good satisfaction. St. Elmo 10, matinee and night, in packed houses; good co.; audience pleased. Edwin Strong co. 14, 15, opened to big business 14 in Thorne and Orange Blossoms. Dr. Jekyll and Mr. Hyde 16. Hickman-Hessy Stock co. 21-26. Grace Cameron Opera co. March 20.

DUBUQUE.—GRAND (William L. Bradley): Norman Hackett in Classroom 10; excellent business. St. Elmo 15, matinee and night, drew good houses. Polly of the Circus 18. Human Hearts 19. Partello Star co. in repertoire 21-26. Three Twins March 1. Traveling Salesman 3. Local 4. George Arliss in Serenade. The New Yorks and Their Baby 11. Golden Girl 12.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlain, Kindt and Co.): Parada 8-11; local benefit of Land-a-Hand Club; liberal patronage; best of satisfaction. Three Twins 12, 13; fair good houses; pleasing performance. The Girl Question 15.—ITEMS: Theatre business, including vaudeville and moving pictures, is splendid and the managers here report this season as their best.

MASON CITY.—WILSON (Arthur and Hedder): Just a Woman's Way 12; good business. The Girl Question 15. Three Twins 19. Hickman-Hessy Stock co. 21-26. Traveling Salesman March 1.—ITEMS: Theatre business, including vaudeville and moving pictures, is splendid and the managers here report this season as their best.

CLINTON.—THEATRE (C. R. Dixon): Three Twins 15 to large business; it pleased as before. Polly of the Circus 16; two good houses. B. R. O. for evening performance; for St. Louis made a hit as Polly. Human Hearts 18.

SPENCER.—OPERA HOUSE (Franklin Fiore): Short Course Lecture 14, 15. Vandeville (local) 16. Short Course Lecture 17. School Entertainment for Short Course 19. Tiger and the Lamb 23. M. G. M. Lecture 24.

WEBSTER CITY.—ARMORY OPERA HOUSE (Major R. P. Hysell): St. Elmo 10; good play, to small house. J. Douglas Morgan in repertoire 14-18; excellent co. to good business. Grace Cameron Opera co. 17.

PERRY.—OPERA HOUSE (A. W. Walton): St. Elmo 9 pleased fair house. Hemp Stock co. 14-19. Morgan Stock co. 28-March 5.

NEWTON.—LISTER'S OPERA HOUSE (Sam Lister): St. Elmo 8; fine attraction; big business.

KANSAS.

WICHITA.—CRAWFORD (R. L. Marling): Raymond Teal Musical Comedy co. in Variety 7-12 pleased large house. Same co. in The Spencers 14-19.—AUDITORIUM (J. A. Wolfe): Forty-five Minutes from Broadway 9 delighted large house. Robert Sidney in A Man's Man 10; excellent, to good business. Polly of the Circus 12; good attraction to two large houses. Brewster's Millions 15. Wells Stock co. in Sassa 16, 17. Little Johnny Jones 18. The Servant in the House 20. The Girl of the Golden West March 10.—ORPHEUM: Boston Ideal Opera co. 12 in Said Pasha and Olette pleased good houses.

COLUMBUS.—McGHEE'S (W. E. McGhie): Girl from U. S. A. 8; had only fair business as account of snowstorm. The Isle of Spice 13. Faust 21. St. Elmo 26.

HUTCHINSON.—HOME (W. A. Lee): Forty-five Minutes from Broadway 3; fine co., to good business.

DODGE CITY.—GLUCK'S OPERA HOUSE (Martin Brothers): St. Elmo 11; ordinary performance; fair house.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): St. Elmo 14; good performance, to good business.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham): Little Johnny Jones 14; proved most enjoyable, to good business.

LAWRENCE.—BOWERBROOK OPERA HOUSE (Irving Hill): Polly of the Circus 23.

KENTUCKY.

HENDERSON.—PAIK (J. D. Collins): Under a decree of the Henderson Circuit Court the Master Commissioner on Monday, 4, sold the Park Theatre at public outcry to the Henderson National Bank for \$17,000. The bank holds a majority of the bonds of the J. E. King Theatre Co., and bought the property to protect its debt. It is rumored that Peckley and Burch, owners of theatres at Evansville and Owensboro, will lease the house in the event the court confirms the sale. Although it is not improbable the bank will sell the property at its first opportunity.

LEXINGTON.—OPERA HOUSE (Charles Scott): Yankee Doodle Boy 10; poor satisfaction.—Manager Scott dismissed audience at second act, refunding money.—AUDITORIUM (J. M. Perkins): Marie Dressler in Tillie's Nightmare 12; great performance; best of satisfaction; fair business only.—ITEMS: Owing to delay by J. A. N. R. the Draining to the Sea 13, which was to have been a matinee was declared off. The management has sued the railroad co. for damages.—Entire house sold for Fritz Schell 17.

OWENSBORO.—GRAND (Padley and Burch): The Blenden Players 7-12; good business; good co.; satisfaction. Plays: By Night of Words, The Marriage of Kate, De Harry, The Belle of Richmond, and Killarney.

FRANKFORT.—CAPITAL (J. M. Perkins): Marie Dressler in Tillie's Nightmare 11 delighted large audience.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Strongheart pleased big house 7. Rosamond Minstrels (local) 8; packed house.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE (English Brothers and Coleman): The Climax 8; excellent co. to good business. Buster Brown 9; good co. to fair business. Wine, Woman and Song 10; excellent co. to good business. The Tail of New York 11; excellent co. to S. R. O. The Red Mill 12; good co. to fair business. The

Murphy 17. A Stubborn Cinderella 23. The Girl from the Golden West 25, 27.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Cohen and Harris' Minstrels 15; packed house; four rows deep in S. H. O.; and a corking up-to-date minstrel attraction. George Evans, an old favorite, made a decided hit with thirty minutes of monologue; especially pleasing was the fine tenor voice of Will Oakland. Quicer Adams Sawyer 16, matinee and night; good co. and two good houses. Dark 17, 18. King So-so (local) 19. Yale Stock co. 21-25. Local Musical and Literary Club in Fra Diavolo 25. Lela Fuller 26. Under Adams 28. Under Southern Skies March 3.

BANGOR.—OPERA HOUSE (F. A. Owen): Cohen and Harris' Minstrels 14 delighted two good audiences with the best minstrel performance ever seen here; the stage setting in first part was fine and the singers left nothing to be desired; every number was repeatedly cheered; they will receive a warm welcome on their next visit. The Myrtle-Harder co. opened 15 for remainder of week to good house in The Girl Out Yonder. Young-Adams co. 21-25.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Week of 7-12 Leigh De Lacy in The Prisoner of Zenda. Charles Th. Woman in the Orange. The Three of Us. The Restless Sonata. And The Daughters of Men; pleased large and enthusiastic audiences.

BRUNSWICK.—TOWN HALL (H. J. Given): Circle Orchestra 7; good, to large house. Free of House 8; excellent, to S. H. O. Bachelor Hall (local) 21.

MARYLAND.

CUMBERLAND.—MARYLAND THEATRE (William Gradoc, res. mgr.): St. Elmo 5; good co. and business. The Soul Kiss 9; excellent co. and business. Mile Frager, the dancer, made a decided hit. The House of the Danes. William Naughton as Ketchum Short. Grace Gibson as Susette. The scenery was beautiful and the chorus exceptionally good. Lyman H. Howe 10 pleased a good house. —ITEM: During the second act of The Soul Kiss the entertainment was nearly broken up by the loud and continuous applause for Mr. Lett.

ANNAPOLIS.—COLONIAL (Fred W. Palmer): Charles C. Champlin Stock co. 14-19 opened with The Powers That Be to capacity business. Other plays: An Old Sweetheart of Mine. Croole Atwood. Charity Bell. Royal Mounted. Sherlock Holmes. Lami and the Bruin. Across the Atlantic. and Panther; good performances, specialties, co. and business. California Girls 26.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): The Soul Kiss 10, to crowded house and pleased. The House of the Danes 11, matinee and night; small houses and fair. Vanderville 14-19; opened to big houses and good bill. Vanderville 21-26.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Queen of the Mount Range 12, matinee and night, with Carrie Bowman, Harold Forbes, Phil Riley, and a fair co.; attendance good. Bright Eyes 15, 16. Concert 20 (matinee). Minstrels 22. Phil Ott's Comedians 24-25. Concert 27. —ITEMS: Mr. and Mrs. H. S. Haddfield's new bungalow at Westwood, Mass., has just been completed and it is their intention to open it at the close of the present theatrical season. —Leo L. Lager, treasurer of the Academy, is arranging for a theatrical ball to be given in this city after Lent. The dance will take place the night that some large musical attraction is playing here. —Manager Charles A. Greeting of King Dodo co., remembered several of his friends in this city with handsome souvenir books of the West. —A stock co. would be a big paying investment for some bright manager in this city the coming season. The town is just right for it. —E. L. Winchester was in town 12-14. —It is reported that Louise Kent will be starred next season by a well-known manager in a new play. At present Miss Kent is meeting with great success in Silver Threads. —Robert O'Neil, of J. E. O'Neil's co., made a short visit to his family 12-14. —George S. Gardner, Minnaco correspondent at Newport, R. I., has gone for a three weeks' trip to the West Indies.

W. F. GEE.

BROCKTON.—CITY (W. B. Cram): Concert and moving pictures 15; capacity business. The Taylor Stock co. 14-19 opened in from Farm to Factory to large and pleased audiences. The De Lacy Stock co. 20-March 5. —ITEMS: Manager John L. Owens, of Shedy's Theatre and owner of the lease and contents of the Orpheum Theatre, has sold his interest in the latter house to McCue and Cahill, managers of Hathaway's and the McCue and Cahill moving picture house on Ward Street. —McCue and Cahill have changed the policy of Hathaway's from a 10-20 house to prices 20-30-50, and are giving good bills to large and appreciative audiences.

WORCESTER.—THEATRE (J. F. Burke): Lela Fuller and Her Minors in The Ballet of Light 12; good co.; good business at advanced prices. Love Among the Lions 14; one co.; fair business. St. Elmo 19. Jacob F. Adler 21. J. E. Dodson in The House Next Door 24. Under Southern Skies 25, 26. Mande Adams in What Every Woman Knows March 2. The Yankee Prince 4. —FRANKLIN SQUARE (Joseph A. Mack): Thomas Jefferson in Rip Van Winkle 14-19; one co.; good business. The Rays in King Casey 21-26. In Panama 26-March 5.

HAVERHILL.—ACADEMY (Will H. Stevens): Vanderville 19; a first-class attraction; played to the largest house at the Academy. This was due partly to the splendid advertising done by Manager Stevens and partly to the excellence of the bill. Quicer Adams Sawyer 22, with same Theatre as Quincy. The Whimsical King 24, given by the Wachusett Club. Vanderville 25-March 5.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Bright Eyes 16; large and pleased audience. Cohen and Harris' Minstrels matinee and

evening 19. —ITEM: The management of this house has decided, beginning 21, to fill in all open dates with vaudeville and moving pictures.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Flower Kingdom to capacity 13. Exhibition Drill of Uniformed Rank 15. Vanderville Sketches by Bert and Will Adams 16. The Venerated Savage 17. Ralph P. Hawkes' Minstrels 18.

NORTHAMPTON.—ACADEMY (B. L. Potter): Dockmaster's Minstrels 17. How's pictures 19. Nasimova March 19.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. Billman): Frital Sches 25. A Fool There Was 26. MAJESTIC (Orin Stair): The Heart of Alaska 10-12; fair, to fair business. Arizona 12-13; good, to fair business. The House of a Thousand Candles 19. The Great Divide 20-22. His Honor the Barber 24-26. School Days 27-March 2. —GARRICK (Frank Rose): Hall's Associate Players in A Daughter of the People 10-12; satisfied fair business. A Cowboy's Romance 13-15; also pleased fair business. Annie Laurie 17-19.

ADRIAN.—CROWSWELL OPERA HOUSE (C. D. Hardy): Lyman H. Howe 10 to crowded house, giving the same good satisfaction they always do. Girl from Rector's 11, with a good co., gave satisfaction to very large house. Forestland 12-13; two performances; large Robinson Crusoe. Week of repertoire and gave excellent satisfaction to packed houses. Tom Marks 21-26.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Lyman H. Howe's Travel Festival to a very large and well pleased audience. A Girl of the Mountains gave satisfaction to fair attendance. 10. Indications are that The Man on the Box will get a full house 18. Hear-Mason Stock co. 21-25. The Man from Home March 3. Norman Hackett in Classroom 5. The White Squaw 18.

BATTLE CREEK.—POST THEATRE (B. R. Smith): Freedom P. Bricker in The March Mother-Law 15; two performances; large houses; fairly pleased. Jack Johnson and Vanderville co. 16; packed house; highly pleased. —NEW BIJO (W. S. Sutherland): The Golden Girl March 4.

KALAMAZOO.—FULLER (C. H. McGurgh): Jack Johnson 14 appeared in fair house. Forestland 15-16; two performances; large large audiences. House of a Thousand Candles 21. Paid in Full 22. The Great Divide 24. The Girl at the Helm 26. Rose Stahl in The Chorus Lady March 4. The Three Twins 14.

PORT HURON.—MAJESTIC (Sam Hartwell): The Girl from Rector's 13; good business and pleased. Wives of the Cabbage Patch March 3. Polly of the Circus 4. The Royal Chef 5.

CHARLOTTE.—THOMAS OPERA HOUSE (Dorcas and Lane): A Texas Cattle King 12 to fair house. William Webb in The House of a Thousand Candles 15; very good performance to fair house. The House of the Danes 16.

OWosso.—THEATRE (A. H. Cohen, res. mgr.): Tempest and Sunshine 14, pleased a good house. They Loved a Lassie 23. —ITEM: Howard Brandon, manager of Tempest and Sunshine co., was made a member of the Elks by the local lodge 18.

ANN ARBOR.—WHITNEY (A. C. Abbott): The Three Twins 5; three packed houses. Grace George 8; nine curtain calls; S. H. O. The Girl from Rector's 10; very good; big business. Field's Minstrels 28. The Golden Girl March 5.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): May La Rector Stock co. 13; good attendance. Business good. Man on the Box 15. Granstars 20. Girl at the Helm 23.

DOWAGIAC.—BREWSTER MEMORIAL: Lyman J. Howe's moving pictures 15. The Man on the Box 17. Gertrude Penny in Granstars 21.

ALPENA.—TEMPLE THEATRE (W. B. Robertson): Dougherty Stock co. 7-12; good co. to fair business. William Phillips, old-time Alpina favorite, well received.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger): Sunny South 14, pleased good house. The Toy-makers 18. Man on the Box 21.

MUSKOGON.—GRAND (Lou Somers): Powers Hyptic co. mystified fair business 7-12. House of a Thousand Candles 20.

HANCOCK.—KERRIDGE: Carl W. Cook Stock co. presented Jim the Westerner, and Daughter of the South 7-12; good houses.

CADILLAC.—THEATRE (Tom Kross): House of a Thousand Candles 10; fair performance and business. The Great Divide 25.

JONESVILLE.—NEW THEATRE (N. H. Widger): The Girl at the Helm March 5.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): A Stubborn Cinderella 6, 7; very good, to well filled houses. Chinatown Charlie 8; fair, to fair business. St. Elmo, by the Yankee Doodle Stock co. 9-11; fair, to fair patronage. James J. Jeffries and Frank Gotch 12, to packed houses; audience fairly well pleased. The Traveling Salesman 14, 15; full houses, to well pleased audiences.

WINONA.—OPERA HOUSE (O. F. Burlingame): Mock Sad All Dramatic co. 6-13 to good business. With The Country Minstrel, The Girl from Arizona. We'll Wait for Thee. Heart of Gold. The Favorite Son. Wanted, a Wife. Polly of the Circus 14. The Traveling Salesman 18. The Moonshiner's Daughter 20. Three Twins 26.

ST. CLOUD.—DAVIDSON OPERA HOUSE (H. T. Davidson): The Traveling Salesman 13; fair house; enjoyed. As You Like It 5. (C. P. Walker production). —ITEM: Ernest Fisher, Harry McDougal, and Miss Mitchell, of the Ernest Fisher co., were injured in a railroad wreck last north of St. Cloud 12; only temporary injuries.

PETER.—LUDKE BROTHERS' OPERA HOUSE (Ludke Brothers): Minstrels (local) 8 to S. H. O.; good. Gertrude Miller Concert co. canceled; impossible to get here. Girl Question 18. Traveling Salesman 25.

Moving pictures on dark nights to continued good business.

ALBERT LEA.—BROADWAY (F. H. Mallory): Dark 7-12. Only a Woman's Way, matinee and night, 7; good business; pleased. The Girl Question 17. The Three Twins 20. Flora De Voss co. 21-25. The Traveling Salesman 28.

ROCHESTER.—METROPOLITAN (L. R. Letter): Flora De Voss co. 14-18. The Girl Question 19. The Traveling Salesman 22. The Moonshiner's Daughter 23. The Edmond-Carroll co. 25-March 5. —Bernard Daly co. 10.

FARIBAUT.—OPERA HOUSE (Kaiser and Dibble): Moving pictures 8-14. The Girl Question 17.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): Trilze Frigiana in The American Idea 9, pleased good house. Elliott Dexter in Prince Chap 10; fair business satisfied. Paid in Full 15. Tim Murphy 16. The Tired Deuces 25. The Prince of No-sight March 4. Florence Davis 8. Commencement Day 15.

MERIDIAN.—OPERA HOUSE (W. E. Jones): The American Idea 10; good co.; fair business. A Stubborn Cinderella 12; good co. and business. Granstars 15. Elliott Dexter in The Prince Chap 16.

TUPelo.—OPERA HOUSE (E. W. Armstrong): Granstars 8; delighted good business; Mrs. Boatman and Walter Ballard (local talent) rendered some catchy music.

COLUMBUS.—THEATRE (James Newby, Jr.): Tempest and Sunshine 8; to good business. Granstars 12; matinee and night; to good business and performances. The Prince Chap 15.

BILOXI.—DUKATES (Harry Knox): The Lyman Twins 3; failed to appear. Forty-Five Minutes from Broadway March 7.

MACON.—NEW LYCEUM (S. J. Feibelman): Tempest and Sunshine 7; fair, to good house. Granstars 10, pleased a packed house.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Soul Kiss 8 was well received by good business. St. Louis Symphony Orchestra 9 rendered an excellent programme; business light. Robert Edson in A Man's a Man 12; a splendid co. and presentation; the star responded to a curtain call; business fair. Little Johnny Jones 13. Louis Mann in The Man Who Stood Still 17. Charles E. Mack in Come Back to Erin 17. King Dodo 22. —LYCEUM (C. U. Philley): Young Buffalo in New York 9-9; cast unusually good. Young Buffalo, Charles Drake, and Caroline May rendering special mention; business good. Jardin de Paris 10-12; a burlesque attraction of higher class than usual; co. and business good. The House of a Thousand Candles 13-15. The Brigadiers 17-19. —AUDITORIUM: Rhoda Royal Circus 21-23.

MARION.—PARK (J. B. Price): The Third Degree 8; excellent co.; good house. The Servant in the House 19; good co.; fair audience. The County Sheriff 13, pleased two good houses. The Newtows and Their Baby 14. Montana 16. St. Elmo 19. The Guy Stock co. 21-25. The Isle of Spice March 1. Lillian Russell 1.

BUTLER.—OPERA HOUSE (J. A. Trimble): The Missing Miss Miller (local benefit); pleased largest house of season. James L. McCabe in The Irish Senator 19; good; fair business. The Florida 15. The Land of Nod 25.

MEXICO.—OPERA HOUSE (A. R. Waterman): The Texas Ranger 18. Little Johnny Jones 25. Isle of Spice 25 (return).

MONTANA.

BUTTE.—BROADWAY (James K. Haslet): David Warfield 14-16. Stubborn Cinderella 20. Rhoda Royal in The Writing on the Wall and Sapfo 22, 23. The Wolf 27, 28. Louis James in Henry VIII. March 3, 7.

NEBRASKA.

LINCOLN.—OLIVER (F. O. Schur): The Invader 7, 8; good, to fair houses. The Soul Kiss 9; good, to capacity house. The Girl Question 10 was pleasing to small house. St. Elmo 11. 12 was good, to fair house. In Wyoming 13, 15. Louis Mann 18. Robert Edson 19. King Dodo 21. William H. Crane 22. Lillian Russell 24. —LYRIC (L. M. Gorman): Under Two Flags 7-12 was excellent to capacity. Young Mrs. Winthrop 14-19. Lord Chmily 21-25. —ITEMS: The Orpheum played to good houses in spite of Lent and rival attractions. 7-12. —Horace V. Noble and Terence Loraine (Mrs. Noble), who left the city 12 for an engagement in Denver, were accorded an ovation their last week here. Mr. Noble has been with the Lyric co. as leading man for two years and as producing manager this season. He was succeeded by Frank Denithorne, of San Francisco, as leading man, who opens 14 in Young Mrs. Winthrop. —Don C. Despain, manager of the Lyric theatre and president of the Lincoln Baseball Club, of the Western League, is in Chicago attending the annual meeting of that league. —FORREST W. TENNETT.

FREMONT.—LAREN (W. A. Lowry, res. mgr.): The Girl Question 13 drew well and pleased. House of a Thousand Candles 24. Land of Nod 25. Beverly March 5. Isle of Spice 17. Polly of the Circus 25. Girl of the Golden West 28. Max Picman 31.

FAIRBURY.—OPERA HOUSE (F. L. Bain): St. Elmo 8; one; to good business. Little Johnny Jones 9; excellent; to big business. An Innocent Widow 21. Heine Stets March 5. Vogel's Minstrels 21.

KEARNEY.—OPERA HOUSE (J. F. Samp): Big Jim 9; good performance to poor business (counter attractions). In Wyoming 11; pleased performance to fair business. Beverly March 1. The Climax 4.

NORFOLK.—AUDITORIUM (M. W. Jencks): Chic Perkins 11, 12 and matinee in The Little Prospector and The Leading Lady; light business. St. Elmo 14.

YORK.—OPERA HOUSE (W. D. Fisher): Chicago Quartette 9; good business; pleased.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Wizard of Wiscasset 11 pleased a light house. Clara Turner co. 14-16; excellent co.; fair business. Produced A Thief in the House. A Modern Lady. Godiva. Madame Du Barry.

DOVER.—CITY OPERA HOUSE (Charles E. King, res. mgr.): Sherman's moving pictures 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25. Sherman's moving pictures March 5.

PORTSMOUTH.—THEATRE (F. W. Hartford): Phil Ott's Comedians 14-18; played to good business and pleased. Sherman and Washburn's pictures and vaudeville 17-19.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: Notwithstanding the great storm of 11 Mrs. Pike had a very large audience to see her in Salvation Nell. A great performance was expected and expectations were fully realized not only in the co. but in the way the play was mounted, every detail being carried out to the smallest item. The Clifton Ga. was the attraction put forward for two performances 12. As an attraction it was very weak, the appliances being small and not very appreciative. The old time melodrama has had its day; audiences are looking higher when they go to a regular theatre; they get their melodrama in the motion picture houses for five cents. Mrs. Brown Stock co. 21-25. —ITEMS: Charles Haldinger is giving his patrons the first showing of the great Paris pictures which are exciting a great amount of wonder. Jacob Haldinger has sold out his Lyric Theatre and will give up the motion picture business here.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville performances arranged under the directions of Manager Lanning for the regular midweek attraction were given 15 and 17; the varied bill gave excellent satisfaction to good houses. The Girl from Rector's 25, with The Third Degree following. —ITEMS: Mrs. Charles Zell, of New York city, mother of Violet and Gladys Zell, who had parts with Montecarlo and Stone in The Old Town, visited friends in this city, where they formerly resided, last week. —The Burlington Hurst Clark Minstrels have begun rehearsals for their annual minstrel entertainment, to be given at the Auditorium. Fashionable folks eagerly look forward to this, the society event of the season. The Burlington County masters were entertained by Guy Brothers' Minstrels at the theatre, Mt. Holly, N. J., 15. J. WILL BURN.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore): Cohen and Harris' co. in The Yankee Prince 10-12; to packed and appreciative audiences. The Cowboy and the Thief 14-15; good business and performances. M. Thompsonsky presented his all-star Yiddish co. in Her First Love 17. John Drew in Inconstant George 18, 19. Theodore Roberts in The Barrier 21, 22. —SAVOY (Harry Brown): The Savoy Stock co. commenced its first week here 14 in Brown's in Town; the co. included Phyllis Calvert, presented his all-star Yiddish co. in Her First Love 17. John Drew in Inconstant George 18, 19. Theodore Roberts in The Barrier 21, 22. —SAVOY (Harry Brown): The Savoy Stock co. commenced its first week here 14 in Brown's in Town; the co. included Phyllis Calvert, presented his all-star Yiddish co. in Her First Love 17. John Drew in Inconstant George 18, 19. 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one performance. He won many curtain calls at the end of the second act and finally responded in a neat speech. William Courtleigh gave an excellent performance as the friend, Mrs. Henderson and Dorothy Turner contributed much to the success of the piece by their fine work. Henrietta Crossman in Sham is 19. The servant in the House 21-22. HAKER (D. M. Kaufman): The Dictator for his farewell week was appropriate, as he and his co. do this sort of thing very well. Mr. Lettall as Travers gave the light-hearted pose to the role which makes his playing so successful. The rest of the co. fitted into their parts well. The stage details were carefully looked after, as usual. OOK'S (F. G. Parry): Wanted by the Police 14-16. That thrilling melodrama was given an excellent presentation by Harold Vosburgh and an assisting co. The entire cast worked diligently to produce the thrills which the play furnishes in plenty; good business. Above the Limit 17-19, a new play, with Charles Grapewin as a typical rounder of the slums, was given a big reception. Mr. Grapewin, assisted by an adequate co., produced much merriment by their antics. McFadden's Flats 21-22. COHLIN-THIAN (H. G. Jacobs): The Behman Show 14-19, with Marie Williams, scored a big hit. Her imitations were cleverly done. The olio contained some unusually good acts. The production was free from the horse play sometimes seen in burlesque; big business. ITSM: The Best Laid Plan closed their season of stock 19. The Baker will open 21 as a vaudeville and moving picture house.

SYRACUSE.—WITING (John L. Kerr): James K. Hackett in Samson 19; to good business; in his support were such capable players as Frederick De Belleville, Marie Wainwright, Vera McCord and Arthur Hoops. Robert Hilliard in A Fool There Was 11, 12; surprised his many admirers by an excellent work in heavy scenes; William Courtleigh and Mrs. Henderson scored in fat parts; business good. Al. G. Field's Minstrels to fair business 16. Jacob Adler in The Merchant of Venice (in Yiddish), attracted well 16. Children of Destiny opened 17-18. Henrietta Crossman 21, 22. The House of Syracuse University in An Ideal Husband 23. The servant in the House 24-26. BASTABLE (S. Bastable): Charles Grapewin in Above the Limit amused good sized houses 14-16. Wanted by the Police 17-19. The Chinatown Trunk Mystery 21-23. McFadden's Flats 24-26. ITSM: Chancellor Day, of Syracuse University, has protested against the Board's Head presentation of An Ideal Husband, because of Oscar Wilde being the author, and has declined to patronize it. Robert Hilliard was given a dinner 11 by local fair members of the Summer colony at Blauvelt, Nantucket. John M. McDonough, manager of the Jefferson, Auburn, N. Y., was in town 15. Interest is awakened over the appearance of Ines Plummer, daughter of Manager Plummer, of the Grand, with Henrietta Crossman 21, 22. E. A. FIDGIM, N.

ELMIRA.—LYCEUM (Lee Norton, manager): After two weeks of darkness this house reopened with Elsie Ferguson in Such a Little Queen 19. The Man of the Hour 22. St. Nimo 23. Stinson's U. T. O. 25. The Man on the Box 26. ITSM: Jennie A. Rutledge, of this city, has rejoined the cast of The Harvest Moon. Huge billboards have been erected by the Moore interests on the land recently acquired by them at the corner of Market and Baldwin streets, announcing that their new theatre, the Hippodrome, will be erected thereon and will be opened June 20. Charles Roberts has been made stage manager of the Colonial Theatre Stock co., Columbus, Ohio. Henry Taylor is temporarily filling the tenor roles with the Lucia Nola Opera co. J. MAXWELL BERNES.

OSWEGO.—RICHARDSON (Frank E. Foster): Way Down East 14; best co. seen here in that play; business fair; Blanche Shirley as Anna Moore; Charles H. White as Lemmy; Richardson, Daniel Hoeh as Eli Heller, and J. A. Macurdy as Rube Whipple deserve special mention; the other members of the co. were all good. Hamilton College Glee Club 18 (under the auspices of the local postmen). Man of the Hour 25. Wizard of Wiseland 26. ITSM: Manager Foster is contemplating putting in an orchestra of four or five pieces to play at the vaudeville and moving pictures, which appear here on all open dates. The above announcement will be pleasing news, and would be appreciated by the many patrons of this popular playhouse.

KINGSTON.—OPERA HOUSE (C. V. Debole): The Final Settlement 12; pleased capacity. Partello Stock co., supporting Harry J. Leland, opened 14 to S. H. O. playing College Girl; featuring Powers Hippodrome Minstrels, Hayes, hand drum king, who does it like an old timer and through his manager deserves a lot of credit, and also Tydemann and Dooley, acrobats, who are a hit; other plays: The Regeneration, A Gilded Fool, Those Middleton Girls, Haver and the Dora. Girl from Rector's 25. —ORPHEUM (W. E. Presbitt): Orpheum Stock co. indefinite, to S. H. O.

ROME.—LYRIC (E. J. Gately): Al. Field's Minstrels gave a most excellent performance 14 in a very large house. Jefferson De Angelis in The Beauty Spot 15, to S. H. O. The singing of George MacFarlane as Jacques Baccarel, an American painter, and Isabelle D'Armond as Nadine, was a pleasing feature and deserves special mention. The play was well staged and Mr. De Angelis' supporting co. was good. The Final Settlement 25. Chancey-Kiefer co. 28-March 5. The Fortune Hunter 7. Madame Nastimova 14.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Way Down East 15 pleased fine business. Blanche Shirley, John Armstrong, Darwin Karr, and Charles White gave excellent performance and had fine support. Clifton Mallory in David Garrick and A Soldier of France 21, 22. The Wizard of Wiseland 26. ITSM: Karl E. White reversed his connection as advance agent with the Harry Lindley co. and is now with the Fred M. Vico co.

PALMYRA.—OPERA HOUSE (H. L. Averill): Wilmer Walter and an excellent co. presented The Man on the Box 11 in a manner that was pleasing to all; Mr. Walter and Louise Langdon scored heavily; the piece was prettily staged. Pictures 12, with the Great Walsh, slack wire and balancer; Vondl, comedy acrobat, and Vera Anderson, soloist; did a big business and greatly pleased. Martin's U. T. O. 16; matinee and night. Edward N. Hoyt in Ingomar 22. Pictures 26.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Chicago Stock co. 8-12 pleased good business with Toll Gate Inn. Genesee of the Hills, St. Elmo. The Missourians. The Lost Trail, and Clifton Mallory. Other plays: The fair co. and house. Yaginta Club Minstrels (local) 15; good. Gettysburg in Peace and War, by Professor J. Warren Gilbert, 16; interesting. German play, Alma, 21. The Girl from Rector's 22. Way Down East 26.

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MAXINE ELLIOTT
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The Inferior Sex

(Fred C. Mallery): The Final Settlement 18; failed to appear. Phil Maher Stock co. 21-26. A Night in Mystic Land March 2, 3. Stinson's U. T. O. 7. ITSM: During the full in theatricals the Broadway is being thoroughly equipped with all the latest electrical appliances, both before and behind the footlights. A new stage floor has been laid and the house thoroughly renovated.

AUBURN.—NEW JEFFERSON (Hels Circuit Co.): Such a Little Queen 14; excellent business. Field's Minstrels 16; good house. St. Elmo 22. Man on the Box 24. —BUNTS AUDITORIUM (J. N. Ross): Beauty Spot 16; large house. —BUNTS-GRAND (J. N. Ross): Harcourt Comedy co. 14-19; fair business; plays: Little Minister and St. Elmo. Same co. 21-26.

TROY.—RAND'S OPERA HOUSE (E. T. Thompson, res. mgr.): Al. G. Field's Minstrels 10; delighted full house. James K. Hackett in Samson 12; splendid audience. Love Among the Lions 16; good house. —LYCEUM (William H. O'Neill): Billy Watson's Own Show 10-12; satisfied big houses. Fashion Plates Burlesques 14-16; good performance. Yankee Doodle Girls 17-19.

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THE BEAUTY SPOT
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WEEK) THE MELTING POT

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): The Man of the Hour 9 pleased fair audience. His Last Dollar 11; small business; fair attraction. The Mummy and the Humming Bird 12, matinee and night, pleased small business. Thirteenth Separate Company Band 13, matinee and night. The Nancy Boyer co. 14-19.

HORNELL.—SHATTUCK OPERA HOUSE (Charles E. Smith): The Chancey-Kiefer co. closed a week's engagement 12. Plays latter half of week: East Lynne, The Lost Child, and Dr. Jekyll and Mr. Hyde. Moderate business throughout engagement. Elsie Ferguson in Such a Little Queen 18.

CORNING.—OPERA HOUSE (Ernest J. Lynch): The Mummy and the Humming Bird 8 pleased good house. The Man of the Hour 19. —GLENS FALLS.—EMPIRE (J. A. Holden): Holy City 14; fair business and co. The Girl from Rector's 15. Way Down East 21. Partello Stock co. 22-March 5.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark): Dockstader's Minstrels 14; pleased crowded house; Lon Dockstader had a very novel act specialty for the olio number

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KLAW & ERLANGER Present
MAX ROGERS
and NAUVE RAYMOND in a
New Musical Play
The Young Turk

In his airship act; as usual Neil O'Brien, a Binghamton boy, made an immense hit. East Lynne 22. Lena Rivers 24.
NEWBURGH.—ACADEMY (Fred M. Taylor): Chicago Stock co. opened 13-19 with clothes to good business. Other plays: The Straight Road, Little Gray Lady, Kathleen Macourneen, The Missourians, St. Elmo, Genesee of the Hills, and Toll Gate Inn; co. fair.
GENEVA.—SMITH (P. K. Harrison): Elsie Ferguson in Such a Little Queen 13; delighted large house. Man on the Box 16 to fair

house. Al. G. Field 17; good, to S. R. O. Man of the Hour 25.

NEWARK.—**SHERMAN OPERA HOUSE** (S. P. Sherman): The Man on the Box 10; good co.; to good business. Molly Bawn 22 U. T. C. 25. Moving pictures on all dark nights.

CORTLAND.—**NEW CORTLAND** (L. M. Dillon): Martin's U. T. C. 11 to good business. The Man on the Box 14. Miss Ferguson in such a Little Queen 17.

WELLVILLE.—**HALDWIN** (Interstate Amusement Co.): The Man of the Hour 15; to full house; gave entire satisfaction.

LYONS.—**MEMORIAL** (Burt C. Ohmann): Vaudeville and moving pictures 14-16; fair business and performances.

NORTH CAROLINA.

CONCORD.—**NEW OPERA HOUSE** (S. A. Schless): The Cat and the Fiddle 16; pleased one of the best houses of the season; excellent co. The Banker's Child 17. Meadowbrook Farm 21. St. Elmo 24.

ASHEVILLE.—**OPERA HOUSE** (S. A. Schless): The Marion Stock co. 10; fair co. and business. Grace Van Studdford 18.

GREENSBORO.—**OPERA HOUSE** (S. A. Schless): The Cat and the Fiddle 24.

NORTH DAKOTA.

JAMESTOWN.—**OPERA HOUSE** (Morris Beck): Father J. M. Cleary in lecture on "American Citizenship" for High School Course 10; fine; to large house. The Girl That's All the Candy 12; pleased fair house. A Stubborn Cinderella 15.

BISMARCK.—**RIJOU** (E. H. L. Vesperman): R. M. Garfield presented The Girl That's All the Candy 10; fair business.

DICKINSON.—**OPERA HOUSE** (Reichert and Ray): The Girl That's All the Candy 9; pleased good house.

OHIO.

URBANA.—**CLIFFORD** (Edward Clifford): O. Antoine, a survivor of the Cherry coal mine disaster, lectured on his experience 11 to a small house. Henrietta Williams' Diary, the Hired Man 12; gave a creditable performance to a small house. Antoine repeated his lecture. Radio Foy in Mr. Hamlet of Broadway 19.

ITEMS: The Lyric has again changed hands. Willoughby and Gillick will run it as a picture house. Milford Lyon, an evangelist, opened 14 for a month in a huge tabernacle built for the purpose.

WILLIAM H. MCGOWN.

EAST LIVERPOOL.—**ORRMAN** (William Tallman): The Time, the Place and the Girl 7; pleased good business. The Third Degree 8; pleased big business. Beverly of Graustark 8; liked to please fair business. Grandoldyn Ferra is Polly of the Circus 12; pleased capacity business in spite of bad weather. David Wardell in The Music Master, Rose Stahl in The Ooruss Lady, and George Sidney in The Joy Rider are underlined attractions at this house. **ITEMS:** Frank W. Shes has joined the Molly May co. at Chicago. Ethel Poita, late with The Burge-masters, has been visiting relatives here. Edward L. Moore, of the Court at Wheeling, visited Manager Tallman 8. Charles Bippus, of the Oorussburg, W. Va., Theatre, visited his friends here last week. Grandoldyn Ferra, Polly of the Circus, closes here 12 and goes west back to New York. J. Howard Maxwell and C. E. Wilbur, of Rock Springs Park, spent the past week in New York signing new features for their park. George W. Clarke, of Newell Park, is spending the winter in California.

SPRINGFIELD.—**FAIRBANKS** (Harry A. Ketcham, bus. mgr.): Margaret Anglin in The Awakening of Helena Michie 10; the play pleased and the work of Miss Anglin and her co. was excellent, to very good business. The Golden Girl 14; a very pleasing musical performance, fair audience. De-Won-Go-Mo-Mark 18. George Arliss in September 26. Miss Ferguson in such a Little Queen 28. **GRAND** (Springfield Theatre Co.): Oulhane's Comedians 11-12; closed their engagement in Lena Rivers, Sophia, and True Irish Hearts to fair patronage. Radio Foy in Mr. Hamlet of Broadway 19. **ITEMS:** D. H. Sawyer is the new house manager of the Grand for the Springfield Theatre Co. Mr. Sawyer had charge of the motion picture and vaudeville at the Grand a year ago and so is well known to their patrons. Director Sun of the Sun Amusement Co., announces that they will install a stock co. at the New Sun during the summer.

BELLEFONTAINE.—**OPERA HOUSE** (G. V. Smith): Santanelli, hypnotist, Jan. 31-5; pleased large audiences. Grahame Stock co. 7-19; good co. and business. Plays: The Fighting Parson, A Fool of Fortune, The Stepmother, The French Spy, Camille, A Triple Bill, A Boy of the Streets, Down on the Farm, Kathleen Marquessen, East Lynne, The Two Orphans, Ten Nights in a Barroom, and Falsely Accused. Just a Woman's Way 24. Traveling Salesman March 1. Hyde's Theatre Party 7-12. **ITEMS:** Manager Smith reports business good this season compared with last. Theatre patrons very much pleased with Grahame co. specialties.

LIMA.—**FAUROT** (L. H. Cunningham): The Thief drew good house and gave satisfaction 11. Lyman Howe's moving pictures gave satisfaction to fair business 12, 13. Edward Doyle's Orpheum Stock co. 14-20; drawing good to opening business. Grace Van Studdford in The Golden Butterfly 23. The Traveling Salesman 28. **ITEM:** Rehearsals will begin this week for the opera, Egyptian, which will be produced here March 14-16; the principals have been chosen and the choruses, numbering 250, are nearly completed. It will be given for the benefit of the Y. M. C. A.

AKRON.—**COLONIAL** (F. R. Johnson, res. mgr.): A Gentleman from Mississippi 11; large business; excellent production. Dark 14-19. **GRAND** (G. L. Eisler): Pierre of the Plains 10-12; pleased very satisfactory business. A Knight for a Day 14-16; leads very good and satisfied the attendance. David Higgins in His Last Dollar 17-19. Monte Oristo 21-23. The Hummer and the Humming Bird 24-26. Human Hearts 28-March 2. Buster Brown 3-5.

ELYRIA.—**THEATRE** (H. A. Dykeman): The Traveling Salesman 11; to capacity house; gave satisfaction. His Last Dollar 21. **ITEM:** Sam Davis, electrician of the Traveling Salesman co., was struck by a train while unloading scenery from the car. He is in the hospital, where he is well taken care of and will recover.

CHILLICOTHE.—**MASONIC OPERA HOUSE** (A. H. Wolfe): The Traveling Salesman 8; matinee and night; good performances.

to S. R. O. business. New Night Bell 7; fair attraction, to poor business. The Time, the Place and the Girl 10; fair; to good business. A Knight for a Day 12; matinee and night; good business; good co. The National Stock co. 14-19.

MARION.—**GRAND** (Edmond Bole): The Thief 8; success to good business. High Rollers 8; pleased a fair house. The Traveling Salesman 11; well received by capacity house. Burr McIntosh in A Gentleman from Mississippi 14; very good, to capacity house. Radio Foy in Mr. Hamlet of Broadway 18. The Climax 21.

BUOYRUS.—**OPERA HOUSE** (W. P. Gehrich): The High Rollers Burlesque co. 10; fair, to good business. Isabel Carhill Beecher (as opious King's Daughters) 23. Poughatton (home talent) 24. Climax 28. Dr. Thomas B. Green (as opious King's Daughters) March 2. Y. M. C. A. Minstrels 3. Home talent 10.

FINDLAY.—**MAJESTIC** (G. L. Gilgert): The Tormakers 13; pleased a fair house. The Traveling Salesman 16. **GILBERT** (William Larkins): The Manhattan Theatre co. in The Opera Singer Woman vs. Woman, pleased good business. **ITEM:** This house was sold at sheriff's sale 12. Future policy undecided.

PORTSMOUTH.—**GRAND** (G. F. Higley): The Time, the Place and the Girl 11; played to a small but very appreciative audience. George Shes as Hanser Janner 12; was very clever and made individual hits. Black Patti 15. A Pair of Country Kids 18.

ASHTABULA.—**LYON** (S. F. Cook): Katherine Ridgeway, under direction of City Lecture Course, 12; very good attraction, to excellent business. Paid in Full 15; gave very good production, to capacity house. The Mummy and the Humming Bird will follow.

WILMINGTON.—**OPERA HOUSE** (Wilmington Theatre Co.): How's picture 8; pleased capacity. A Knight for a Day 11; pleased small house (worst snowstorm in years). The Climax 14.

UNRICHVILLE.—**CITY OPERA HOUSE** (Elvin and Van Ostram): Ye Colonial Stock co. closed a week's engagement 13 in A Gentleman's Sweetheart to good business. Miss Minstrels 17, 18 (local).

NEW PHILADELPHIA.—**UNION OPERA HOUSE** (A. A. Bowers): Beverly 8; pleased full house. Paid in Full 24. Llanley Welch Choir March 2. Al. H. Wilson in Met in Ireland 7.

POMEROY.—**OPERA HOUSE** (J. M. Kaufman): A Pair of Country Kids 14 to good business; the clever specialties pleased. Dixie Jubilee co. 18. Gabriel B. McGuire March 9.

CRESTLINE.—**OPERA HOUSE** (George H. Beck): The Four Artists 2; more than pleased good business. The High Rollers 7; pleased big business. Gilligan 24.

NEWARK.—**AUDITORIUM** (Will D. Harris): The Golden Girl 11; good business; pleased. Hyde's Theatre Party 14-19. Grap-stark 21.

WARREN.—**OPERA HOUSE** (John J. Murray): The Man of the Hour 11; played to well filled house.

MARIETTA.—**AUDITORIUM** (L. M. Luchs): Pinafore 8 (local) to good business. The Traveling Salesman cancelled.

NAPOLEON.—**OPERA HOUSE** (G. M. Rieger): The Sunny South 8; delighted capacity; good co.

NORWALK.—**GILGER** (W. A. Roscoe): The Traveling Salesman 14 to S. R. O. The Climax 18.

TIFFIN.—**OPERA HOUSE** (G. F. Collins): The Tormakers 11; failed to please a fair sized audience. The Traveling Salesman 11.

CINCINNATI.—**OPERA HOUSE** (H. C. Gordon): Moulin Rouge Girls 17.

OKLAHOMA.

GUTHRIE.—**BROOKS' OPERA HOUSE** (J. M. Brooks): Forty-Five Minutes from Broadway 9; excellent; to a packed house. The Servant in the House 13; excellent co., which pleased a full house. John R. Chapman, in Ole Olson 14. Primrose Minstrels 15. The Flower of the Ranch 17. Howard Woodruff in The Prince of To-night 19.

MALESTER.—**BUSBY** (A. B. Bates): Red Mill 7; pleased fair house. Servant in the House 8; strong co.; medium business. Primrose and West 11; fair, to small house. Lillian Russell 12; excellent, to full house. Round Up 14-16.

BARTLESVILLE.—**OKLAH** (John Pilon): The Third Degree 17. The Servant in the House 19. Griffiths the Hypnotist, H. H. King Dodo March 1. Miss Minstrels, local talent, 14, 15.

SHAWNEE.—**BECKER THEATRE** (John Franning): Tim Murphy in Oupid and the Dollar 7; good performance and business. Primrose's Minstrels 14.

ALVA.—**GRAND** (W. H. Wiggins): The Fighting Parson proved a good attraction. Polly of the Circus 9; extra good, to large house. Romeo and Juliet 12; fair, to full house.

ARDMORE.—**ROBINSON OPERA HOUSE** (Frank Robinson): The Servant in the House 11 to good business and audience gratified. Primrose Minstrels 16.

PENNSYLVANIA.

READING.—**ACADEMY** (Phil Levy, res. mgr.): A Jolly American Tramp pleased two large audiences 12. U. T. C. made as much of an impression as ever 14; very good business. John Drew in Inconstant George was enthusiastically received by large audience 16; after an absence from this city of about five years, Mr. Drew's reappearance was a genuine treat. In the title role he appeared to advantage, as he was congenially cast; great credit is due Mary Boland as Micheline, and it is safe to say that her setting could not have been improved upon; the entire cast was excellent and included Martin Sadtine, Frederick Tilden, Rex MacDougal, W. Soderling, Bernard Fairfax, Robert Schabell, Adelaide Prince, Jane Laurel, Desmond Kelley, Marie Berkeley, Carlotta Doty, Bina Soderling; the scenery and costumes were without doubt beautiful. The California Girls 19. The Soul Kiss 22. Thomas Jefferson in His Van Winkle 24. The Monte Carlo Girls 26. The Queen of the Moulin Rouge and The Girl from Doctor's (return) are scheduled for early production. Beginning Easter Monday and continuing for two weeks, Helen Grace and her stock co. **ITEM:** On Sunday, 19, the employees of the Academy of Music and Grand Opera House held their annual banquet at Gerstel's Cafe. It was a delightful affair, made especially so by the presence of N. Appell, lessee of these theatres, who acted as toastmaster. After the banquet Mr. Appell called upon the following for toasts: John D. Misher, former manager of the Academy; Phil Levy, the present amiable manager;

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Cornelius Keeney, who has been eminently successful in his management of the Grand; Walter Howard and Harry Wilson, treasurer and door-keeper of the Academy, respectively; Louis Appell, treasurer of the Helen Grayce co., and others. About forty attaches were present.

ALBANY.—**LYRIC** (N. E. Worman): The annual concert 8 by the Lohr Valley Symphony Orchestra, assisted by Ruth Deeter, piano, was a great success, and the large and brilliant audience, by their enthusiasm, dispelled all doubts as to the permanency of the organization. The Yankee Prince, with Tom Lewis as Steve Daly and an excellent co., drew full house 4; very enjoyable performance. Martin's U. T. C. co. had two good houses 5. The Helen Grayce Stock co. held the boards 7-12, presenting The House of a Thousand Candles. When We Were Twenty-one, The Little Minister, Strongheart, The Secret Orchard, The Pit in the Palace of the King, The Marriage of William Ashe, When Knighthood Was in Flower, and Three Weeks, to good business; very good co. and pleased audiences. In the Bishop's Carriage, with Stephanie Langfellow as Nance Olden, drew fair house 14; very good co. and performance gave excellent satisfaction. John Drew, supported by such well-known artists as Adelaide Prince, Mary Boland, Jane Laurel, and Desmond Kelley in Inconstant George, was greeted by a capacity house 18; delightful performance. Lavinne 21. Dutch Pinafore 22-26. **ITEM:** Gilbert and Sullivan's comic opera, H.M.S. Pinafore, in Pennsylvania Dutch, which made such a big hit in 1900 through eastern Pennsylvania, will again be launched for a short season under the management of Elwood Hobart. The co., composed of excellent local talent, have been in active rehearsal for the past several weeks. New co-

stumes and scenery have been secured for the opening performance 22. The leading roles will be filled by Mabel Rick, Mrs. Edward Conrad, Eva Reichard, Wilson Morrison, Dr. Harry Bayder, George Bolinger, and Elwood Neward in his original character of the Dutch Admiral, with a chorus of forty voices. After the initial performances at the Lyric a short tour through eastern Pennsylvania will follow.

UNIONTOWN.—**OPERA HOUSE** (Fred Robbins): Tyrone Power in The Servant in the House 9; excellent co.; pleased a very large audience on their first appearance here. Mr. Power as the Draughtman was the strongest character in the cast. Wilfred Roger as Mannon, the Butler, handled his part in a most pleasing manner. Jessie Glendening as Mary, the Nurse, was decidedly winning and responded to several curtain calls in the course of the play. Third Degree, presented by Henry B. Harris, 19; excellent co.; pleased good house. Marion Kerby as Annie Jeffries was the strongest character and took her part in a most commendable manner. Gladys James as Howard Jeffries, Jr., and George Sumner as Richard Brewster, the family lawyer, are also worthy of mention. High Rollers 18; fair co.; capacity house.

HARRINGTON.—**GRAND** (J. B. Reesinger, res. mgr.): Helen Grayce Stock co. 14-19; repeated their success of past seasons. Miss Grayce is a great favorite here and her coming is eagerly looked for each year. Her entire cast was good without exception, and gave general satisfaction to good houses. Plays: In the Palace of the King, The Pit, The Little Minister, Strongheart, Three Weeks, The Toast of the Town, The Secret Orchard, The Marriage of William Ashe, in the Bishop's Carriage, When Knighthood Was in Flower, The House of a Thousand Candles, Theima. Lyman Howe's

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Dinner. Meals Served to Rooms.

moving pictures 23. Thomas Jefferson in Rip
Van Winkle 25.

BRIN.—MAJESTIC (John L. Gilson): Eva
Tanguay in The Follies of 1909 10; pleased
packed house. Madame Frieda Langendorf 11
delighted good house. Beverly 12, matinee and
night; good. 10 good house. Mrs. Conant Band
13. Professor A. Wenger and Gertrude Hank
soloists, pleased full house. Paid in Full 14;
good co. and business. David Higgins in His
Last Dollar 15; very good co. and business fair.
Kyrle Bell in The Builder of Bridges, advance
sale big. Nancy Boyer co. in The Woman's
Hour, The Girl from Out Yonder, Tempest and
Sunshine, Sweet Clover, Polly Prim, Pale, and
Trooper Billy. —PARK OPERA HOUSE (J. L.
Gibson): U. T. C. 21-26; good business.

LANCASTER.—FULTON OPERA HOUSE
(C. A. Yecker): The Soul Kiss 12, with good
co., including Julia Biddle, Grace Gibson, Au-
drey de Aubrey, Robert Lott, William Noughton
and Anthony Smith; pleased two good-sized
houses. Kirk Brown 14-19; supported by Li-
lian Seymour and strong co.; pleased very large
houses; one of the best repertoire com-
ing here; plays: The Wife, Brown of Harvard,
Under the Red Robe, Classroom, St. Elmo,
Monte Cristo, The Merchant of Venice, and The
Man Who Dared. The Barrier 24. The Candy
Shop 25.

HARRISBURG.—MAJESTIC (N. C. Mir-
ick, res. mgr.): The Kirk Brown co. had a
week of fairly successful business 7-12; plays
handsomely mounted and the repertoire pleased;
the plays: Shirley, Othello, The Man
Who Dared, Monte Cristo, Classroom, St. Elmo,
etc. The Soul Kiss 14; S. R. O. at the
night performance; one of the numerous Soul
Kiss co. and very clever people in the aggre-
gate. In the Bishop's Carriage 10. The Devil's
Mine 21. Ward and Vokes 22. San Toy 23, 24.

BUTLER.—MAJESTIC (George N. Burch-
halter): Polly of the Circus 11; good co.; light
house; matinee. Henry B. Harris pre-
sented The Third Degree 14; excellent co.; the
strongest play of the season; very good house;
George Sumner as Richard Brewster, Gladman
James as Howard Jeffries, Jr., Marion Kerby as
Annie Jeffries, and Irene Oshier as Mrs. How-
ard Jeffries; received numerous curtain calls;
balance of the cast very capable. Buster Brown
22. Y. M. C. A. Minstrels (local) 24, 25.

FRANKLIN.—OPERA HOUSE (John
Mills): Keyes Sisters Stock co. presented Little
Miss Nobody from Nowhere 14; good co.; to
S. R. O. Keyes Stock co. presented A Broken
Heart, Lights of Frisco, The Vampire, Wyom-
ing, My Darling, Othello, Greek Folk, The
Barber Letter, and Romance of Rhinoceros 15-19.
Daniel Boone on the Trail 21. Franklin Third-
Class City Minstrels (benefit Opera House stage
hands) 22. Buster Brown 24. Madame Frieda
Langendorf in grand concert 25.

MEADVILLE.—ACADEMY (Ben F.
Mack): Paid in Full 9; very good co.; made a
decision; hit; to large house. Madame Frieda
Langendorf 10; very good co.; to small business.
His Last Dollar 15; very good co.; pleased fair
business; they could put out the S. R. O. sign
on a return date. Daniel Boone 18. The Mum-
my and the Hummingbird 22. Buster
Brown 25.

OIL CITY.—THEATRE (George W. Low-
der): Keyes Stock co. presenting The Vampire
10, Dr. Jekyll and Mr. Hyde 11, Wyoming and
York State Folks 12; good co. and fair houses.
David Higgins in His Last Dollar 14; good co.;
pleased house. The Mummy and the Humming-
bird 15; business light. Paid in Full 16; pre-
sented well; fair house. Daniel Boone on the
Trail 19.

CONNELLSVILLE.—BOISSON (Fred Rob-
bins): The Third Degree 11; to good business
against a big billiard; fine co. and performance.
High Rollers 15; to big business. Buster Brown
16; matinee and night; to capacity and pleased.
Paid in Full 26; matinee and night.
—COLONIAL (J. N. Ruth): St. Elmo 9; to fair
attendance; pleased.

DANVILLE.—OPERA HOUSE (C. F. Ed-
mondson): The California Girls 10; fair; to
fair business. The John B. Willis Musical Com-
pany co. 14-16 in Two Old Cronies, Sweet Six-
teen, and A Trip to Atlantic City; good; to
good business. The Charles K. Champlin Stock
co. 21-26. The Third Degree 28.

McKEESPORT.—WHITE'S NEW THEA-
TRE (F. D. Hunter): St. Elmo 11; small audi-
ence; snowbound; co. fair. Daniel Boone on
the Trail 14; good house; poor attraction. Bus-
ter Brown 18, 19.—ITEM: McKeesport was
completely snowbound last week and the thea-
tre suffered.

NEW CASTLE.—OPERA HOUSE (E. H.
Morris, bus. mgr.): Nancy Boyer Stock co. 7-12;
closed with A Woman's Honor, Polly Primrose,
and Trooper Billy; co. good and attendance
fair. Daniel Boone on the Trail 15; pleased
fair house. A Knight for a Day 21. High
Rollers 23.

CLARKFIELD.—NEW OPERA HOUSE
(Thomas E. Clark): Girl from the U. S. A. 10;
fair business. Caroline Hudson, soprano,
15; benefit of local hospital; Powell Weaver, ac-
companist; fair house; very good entertainment.
—ITEM: Manager Clark is in Cuba on a
pleasure trip.

NORRISTOWN.—OPERA HOUSE (C. M.
Southwell, res. mgr.): The Laughland co. 14-
16; pleased fair business. The Soul Kiss 24.
—ITEM: Chauncey Olcott co., billed for 17,
cancelled on account of illness; will play here
later in season.

LATROBE.—SHOWALTER (W. A. Showal-

ter): St. Elmo 12; matinee and night; good co.;
to good business. Lucy Lee Concert co. 16
(Brooklyn Lyceum Bureau); fine co.; to large
and appreciative audience. Daniel Boone on
the Trail 18.

PITTSBURGH.—BROAD STREET (Thomas M.
Gibson): Dark 7-12. Al. Martin's U. T. C.
co. 17. The Third Degree 25. Monte Carlo Girls
28.—ITEM: Season, so far, best ever experi-
enced at this house. Management is very popu-
lar with patrons and traveling co.

TARENTUM.—NIXON (O. N. Reed): Bus-
ter Brown 10; pleased good business. Trip to
the Moon (local) 11, 12, 14; pleased S. R. O.
all three nights. The Power of Truth 15 can-
celed. A Jolly American Tramp 20. Keyes Sis-
ters co. March 7-12.

JOHNSTOWN.—CAMBRIA (H. W. Scher-
er): For Her Brother's Sake 11; fair attraction
and business. Buster Brown, with Master Head,
12; good attraction and business. Glaser's St.
Elmo 13; splendid performance and good busi-
ness.

POTTSVILLE.—ACADEMY (Charles
Hausmann): California Girls 12; pleased big
male audience. Soul Kiss 16; large business;
satisfied. Vaudeville 17-19. Helen Grayce
21-26.

GREENSBORO.—ST. CLAIR (A. G.
Wible, res. mgr.): The Third Degree 12;
pleased small audience. St. Elmo 14; well re-
ceived by large audience; capable co. Dark
21-26. Graustark March 2.

MAUCH CHUNK.—OPERA HOUSE (E. J.
Mulhearn): Between the Acts 10 (local) to
large houses; staged by Harry L. Bobb, music
by Herbert Rex. Starr and Johnston 12; pleased
a large house. The Merry Widow McCarthy 18.

WEST CHESTER.—OPERA HOUSE (J.
F. Small, res. mgr.): Y. M. C. A. 11; large
house. (Gay Brothers) Minstrels 14; pleased S.
R. O. Pictures and vaudeville 15-19. Y. M.
C. A. 21.

GREENVILLE.—LAIRD OPERA HOUSE
(W. H. Miller): The Tormakers 3; good busi-
ness and co. The Man of the Hour 7; best of
the season; S. R. O. Paid in Full 10; good
satisfaction and business.

KANE.—TEMPLE (H. W. Sweeney): The
Girl from the U. S. A. 11 to fair business.
Monte Carlo Girls 22 to usual business.
The Mummy and the Hummingbird 16; pleased.
Paid in Full 19.

SHARON.—OPERA HOUSE (O. B. Swart-
zer, mgr.): Paid in Full 12; did fairly well;
good co. Charles A. Tark in Daniel Boone on
the Trail 16. A Knight for a Day 18.

ROCHESTER.—MAJESTIC (Charles B.
Smith): Moving pictures to good business. Bus-
ter Brown co. 21.—OPERA HOUSE (Walter
Jensen): Dark.

WARREN.—LIBRARY THEATRE (J. D.
Woodard): David Higgins in His Last Dollar
12; fair sized and appreciative audience. U.
T. C. 17.

WILLIAMSPORT.—LYCOMING OPERA
HOUSE (L. F. Fisk, mgr.): Moving pictures 7-12; drew
fair business. The Third Degree 17. St. Elmo
19.

POTTSVILLE.—OPERA HOUSE (E. C.
Mangher): Moving pictures and vaudeville 7-12.
California Girls 18. Soul Kiss 23, with matinee.
The Girl from Rector's March 1.

RENOVO.—THEATRE (T. A. Slattery):
Monte Carlo Girls (bellecoise) 16; excellent; to
S. R. O. The Girl from the U. S. A. 22.

BRADFORD.—THEATRE (Jay North):
The Man of the Hour 12; pleased two good
houses. Stetson's U. T. C. 18.

CARBONDALE.—OPERA HOUSE (G. P.
Monahan, res. mgr.): Martin's U. T. C. co. 18.
Monte Carlo Girls 21. The Third Degree 25.

WASHINGTON.—NIXON (O. D. Miller):
Santanello (hypnotist) 14-19; drawing large
houses. Daniel Boone on the Trail 21.

CHARLESTON.—COYLE (Robert S. Coyle):
St. Elmo 10; to full house; capable co. Daniel
Boone on the Trail 17.

SUNBURY.—CHESTNUT STREET OPERA
HOUSE (Fred J. Rynd): The Third Degree
18. Paid in Full 23. Chauncey Olcott 25.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown):
Girl from Rector's 12; pleased crowded house.
Georgia Minstrels 14; fair; to fair house.
Grace Van Studdiford in Golden Butterfly 15;
race Van Studdiford in Golden Butterfly 15;
very good; to full house. The Girl from the U. S. A.
17. American Idea 24. Banker's Child 25.
Time, the Place and the Girl March 6.
—ITEM: The manager of The Girl from Rector's
attention was called by the Mayor to a city
ordinance ordering the arrest of any player or
players offering an attraction of questionable
character. The play was presented to capacity.
The chief of police, while present, evidently
judged it to be of a moral standard to pass
muster.

CHARLESTON.—ACADEMY (Charles B.
Matthews): Girl from Rector's 10; large audi-
ence; good co. Grace Van Studdiford in The
Golden Butterfly 12 and matinee; to S. R. O.;
very satisfactory. Richards and Pringle's Min-
strels 16; pleased a large gallery audience.
William Owen in Shakespearean plays 21. Cohan
and Harris' American Idea 22.

ABBEVILLE.—OPERA HOUSE (A. B.
Cheatham): St. Elmo 12; good; to good house.
Barlow and Wilson 18. William Allen co. 25.
Lyman Twins March 7. Meadow Brook Farm 14.
The Banker's Child 18. Hutton-Balley Stock co.
28.

FLORENCE.—AUDITORIUM (F. Brand
and G. Brown): Meadowbrook Farm 8; fair co.
and business. Richards and Pringle's Minstrels
11; pleased fair house.

GREENVILLE.—OPERA HOUSE (B. T.
Whitmore): The Girl and the Fiddle 14. Ors-
cent Comedy co. 15-19.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred
Becher): Will H. Bruno 8, 7 presented Hello,
Bill, to full house. Soo Club Minstrels (local)
8, to capacity. East Lynne 9; fair co.; good
house. Robert Edmond 17, presenting A Man's
Man, Louis Mann 26, presenting The Man
Who Stood Still.

TENNESSEE.

KNOXVILLE.—STAUD'S (Fritz Staud):
Grace Van Studdiford in The Golden Butterfly
19. Florence Davis in Are You a Suffragette?
22. The White Squaw 23. Mabel Taliaferro in
Springtime 26.—BIJOU (Fred Martin): Wayne
Musical co. opened to big business in The Girl,
the Governor and the Wise Guy 14-17. The



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Money Maker 19-20. Ray Raymond in The
Girl from the U. S. A. 22-27.

CHATTANOOGA.—ALBERT (P. R. Al-
bert): A Stubborn Cinderella 10; pleased good
business. The Thief 17.—BIJOU (O. A.
Neal): Cecil Spooner 7-13; pleased good busi-
ness. May Ward in The Cash Girl 14-19.

DYERSBURG.—AUDITORIUM (Scott
Brothers): Ernest and Beatrice Harrington in
The Vendetta 18; small house; co. good.

BRISTOL.—HARMING OPERA HOUSE
(C. M. Brown): The White Squaw 24.

TEXAS.

EL PASO.—EL PASO (Frank Rich): The
Alaskan 6, 7; pleased good business. Ellen Beach
Law 14. The Gingerbread Man 16. The Red
Mill 19, 20.—CHAWFORD (Frank Rich): The
Edwin Bailey Stock co. in Miss Hobbs 6-13;
good business. Miss Lockwood and Mr. Bailey
in the leading roles were particularly pleasing,
while Fay Baitter and Helena Griffin both de-
serve special mention. Harry Scott in the role
of Percival Kingsbury was also very capable.

BREWSTER.—OPERA HOUSE (Charles
T. Brian): Grace Van Studdiford in The Golden
Butterfly Jan. 23; pleased big business. The
Round-Up 24-26; good co.; excellently staged;
business good and servant in the House 30;
pleased fair sized audience. Sale of spices 30;
attendance fair. W. B. Patton in The Black-
head 5; competent co.; light business. Lillian
Russell in The First Night 7; delighted large
house. Girl of the Golden West 14. Gertrude
Bring Stock 15-17. Victor Moore in The
Talk of New York 18. Forty-Five Minutes from
Broadway 21.

PALESTINE.—NEW TEMPLE (W. E.
Swift): The Climax 7; drew capacity; pleasing;
excellent co. The Girl and the Hawk 12; matinee
and night; pleasing fair houses. The Red
Mill 14. Prince of His Race 18. Prince Chap
25. Man on the Box March 1. The Third De-
gree 4.

AMARILLO.—GRAND (H. H. Elliott):
May Stewart in Romeo and Juliet 10; fair co.;
good business. Wright Lorimer in The Shep-
herd King 14; excellent co.; packed house; the
superb acting was received with close attention
and enthusiasm and the electrical displays were
excellent. The Missouri Girl 15.

TERRELL.—CHILDREN'S OPERA HOUSE
(S. L. Dey): De Arnold Sisters co. 7-9 in An
American Actress, California, Sarah Jane; extra
good business and excellent co. (return engage-
ment). The Girl and the Hawk 19.

SHERMAN.—OPERA HOUSE (A. B. Saul):
The Flower of the Ranch 8; light business.
Bonita in Wise Woman and Song 11; fair busi-
ness; splendid co. and most excellent perfor-
mance. Three Twins 12; to capacity; pleased.

BONHAM.—STERN OPERA HOUSE
(Stevenson and Wilson): Prince of His Race 9;
light business; well pleased. Lena Rivera 10;
fair business; good satisfaction. Flower of the
Ranch 11; big business; good satisfaction.

CLARKSVILLE.—OPERA HOUSE (C. O.
Gaines): Oscar Graham in The Prince of His
Race 8; light business; but satisfactory. The
Flower of the Ranch 10; good business; highly
pleased.

MARSHALL.—AUDITORIUM (L. A.
Myers): Buster Brown 9; good business and co.
The Climax 10; excellent business and co. A
Prince of His Race 14.

BROWNWOOD.—HARRISON'S OPERA
(B. W. Harrison): Spooner Dramatic co. 1-3
good business; pleased. A. Patton 18.

SULPHUR SPRINGS.—JEFFERSON (J.
Bert Thomas): Bonita in Wise Woman and Song
11; large audience; performance not up to the
standard.

WAXAHACHIE.—SHELTON OPERA
HOUSE (V. H. Shelton): The Fate of Spies 11
to fair and well pleased audience.

GREENVILLE.—KING OPERA HOUSE
(Walter Bean): Sale of Spices 12; pleased a fair
sized audience.

VERMONT.

BARRE.—OPERA HOUSE (John W. Hoban,
res. mgr.): Clara Turner co. pleased fair busi-
ness 7-12 in A Thief in the House, Bishop; or,
a Braggart, The Beggar and the Millionaire,
A Modern Lady Godiva, The Richest Girl in
Town, and Oh, You Kid! The Wizard of Wis-
land 15; good performance and house.

BRATTLEBORO.—AUDITORIUM (George
B. Fox): Wizard of Wisland 10; fair business.
Howe's pictures, two performances, 12; good
business.

RUTLAND.—OPERA HOUSE (Boyle and
Drehmer): The Girl from Rector's 18; to ca-
pacity. Boston Sextette 18. Holy City 19.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The
Time, the Place and the Girl 18. The Girl from
Rector's 19.—BIJOU (C. L. McKee): Yorke
and Adams in In Africa 14-19; to big business.
The Sunny Side of Broadway 21-26.

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COLONIAL. (R. P. Lyons): Bill 14-19; Walter
Evans and co., Pasquella Devore, Four Soldier
Fiddlers, and pictures; to big business.

HINTON.—MASONIC OPERA HOUSE (W. L.
Friedberg): The Cutler Stock co. 7-12;
plays: The Wall Street Detective, A Woman's
Way, The Cowboy Sheriff, Thorns and Orange
Blossoms, The Triumph of Betty, At the Risk of
His Life; plays and co. excellent; specialties
strong; patronage good.

WORFOLK.—ACADEMY (Otto Wells):
Pete Miller, Colonel Becker and the Old South
Quartette in concert; good entertainment;
pleased large house. The Girl from Rector's 15.
The Time, the Place and the Girl, matinee and
night, 19.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The
Servant in the House 10-12; fair business.—
VIRGINIA (Charles A. Feinler): Ward and
Vokes 10-12; fair business. Via Wireless 14-
16; splendid production; good co.; S. R. O.
Pierre of the Plains 17-19. George Sidney in
The Joy Riders 21-23. Graustark 24-26.
—OPERA HOUSE (Charles A. Feinler): Hall's
Associate Players 10-12 in The Governor's Wife;
fair business. By the King's Command 14-16;
good business. The Road Agent 17-19. Win-
chester 21-23. Why She Went Away 24-26.
—APOLLO (H. W. Rogers): Rice and Barton co.
10-12; S. R. O. The Serenaders 14-16; S. R. O.
The Runaway Girls 17-19. Jardin de Paris
21-23. Al. Reeves' Beauty Show 24-26.

CLARKSBURG.—OPERA HOUSE (C. W.
Bipps): Time, Place and the Girl 1; pleased
S. R. O. Kins Minstrels (local) 8 to S. R. O.
Dewey Millions canceled 4. De Wolf Hopper
12 to biggest house of the season. As Told in
the Hills 15. Human Hearts 17. Cow Puncher
18.

BLUEFIELD.—ELKS' OPERA HOUSE (S.
H. Joffe): Frank Dixon 12; pleased. Cutler
Stock co. 14-16, except 15; good business; fair
co. The Time, the Place and the Girl 18; crowded
house; fairly good performance. The Girl from
Rector's 23. The White Squaw 25. The Bride
of Messina 26.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): A
Gentleman from Mississippi 8; canceled. They
Loved a Lassie 10; fine co. and patronage; co.

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MONTANA: Peoria, Ill., 20-22, Springfield 24-26, St. Louis, Mo., 27-March 5.
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Cincinnati, O., 20-22.
NAKIMOVA, MADAME ALLA (The Shuberts, mgrs.): Montreal, P. Q., 21-22.
NETHENSOLE, OLGA (Wallace Munro, mgr.): Great Falls, Mont., 21, Butte 22, 23, Bonham 24, Livingston 25, Billings 26, Jamestown, N. D., 27.
MOONSHINER'S DAUGHTER (B. A. Kingston, mgr.): Rochester, Minn., 23, Prairie du Chien, Wis., 26, Elkhart, Ind., 28.
O'HARA, FISKE (Al. McLean, mgr.): St. Catharines, Ont., 21, Brantford 22, Galt 23, Stratford 24, St. Thomas 25, London 26.
OLD CLOTHES MAN (Giles and Bradfield, mgrs.): Anthony, Kan., 21, Caldwell 22.
OLD HOMESTEAD (Frank Thompson, mgr.): Denver, Colo., 20-22, Victor 27, Colorado Springs 28, Pueblo March 1, La Junta 2, Wichita, Kan., 3, Independence 4, Springfield, Mo., 5.
OLE OLSON (A. H. Westfall, mgr.): Durant, Okla., 21, Denison, Tex., 22, McKinney 23, Bonham 24, Texarkana 25, Marshall 26, Longview 28, Terrell March 1, Greenville 2, Paris 3, Sherman 4, Galveston 5.
OWEN, WILLIAM (Charleston, S. C., 21, Macon, Ga., 22, Milledgeville 23, Athens 24, Abbeville, S. C., 25, Greenville 26, Charlotteville, N. C., 28.
PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Memphis, Tenn., 21, Jackson, Miss., 22.
PAIGE, AVIS (Bates and Shalvey, mgrs.): Norwich, N. Y., 21, Binghamton 22, Oneonta 23, Amsterdam 24, Saratoga 25, Bennington, Vt., 26.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Athens, O., 21, Murray City 22, New Straitsville 23, Shawnee 24, Attica 25, Steubenville 26, Caldwell 28, Woodsfield March 1, Barnesville 2, Senecaville 3, Lore City 4, Newark 5.
PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Webster City, Ia., 23, Reinbeck 25, Waterloo 26, Cedar Rapids 27.
PATTON, W. B. (J. M. Stout, mgr.): Claco, Tex., 21, Stamford 22, Abilene 23, Weatherford 25, Cleburne 26.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Pittsburgh, Pa., 21-26, Cleveland, O., 28-March 5.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Emporia, Kan., 21, Topeka 22, Lawrence 23, Ottawa 24, Iola 25, Chanute 26.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Grand Rapids, Mich., 20-22, Benton Harbor 24, Dowagiac 25, Goshen, Ind., 26.
POLLY OF THE CIRCUS (F. W. McClellan, mgr.): Chicago, Ill., 21-March 12.
POYNTER, BEULAH (Burt and Nicolai, mgrs.): Brooklyn, N. Y., 21-26, Newark, N. J., 28-March 5.
PRINCE CHAP (Fred R. Hoadley, mgr.): Helena, Ark., 21, Pine Bluff 22, Texarkana, Tex., 23, Marshall 24, Palestine 25, Galveston 27, Houston 28, Victoria March 1, San Antonio 2, Austin 3, Waco 6.
PRINCE OF THE RAGS (Oscar Graham, mgr.): Center, Tex., 21, San Augustine 22, Kirbyville 23, De Ridder, La., 24, Leesville 25, Port Arthur, Tex., 26.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3-March 5.
RIGHT OF WAY (Fred Block, mgr.): San Francisco, Cal., 20-26, Oakland 27, March 1, San Jose 2, Stockton 3, Fresno 4, Bakersfield 5.
ROBERTS, FLORENCE (The Shuberts, mgrs.): San Francisco, Cal., 7-26.
ROBERTSON, FORTES (The Shuberts, mgrs.): New York City Oct. —Indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Fond du Lac, Wis., 21, Sheboygan 22, Janesville 23, Madison 24, La Crosse 25, Eau Claire 26, St. Paul, Minn., 27-March 3, Minneapolis 3-5.
ROYAL SLAVE (George H. Bubb, mgr.): Cornish, Ia., 21, Red Oak 22, Villisca 23, Clarinda 24, Leare 25, Bedford 26, Clearfield 28.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Omaha, Neb., 21-23.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Brooklyn, N. Y., 21-26, Paterson, N. J., 28-March 5, Camden 29.
SCOTT, CYRIL (The Shuberts, mgrs.): New York City Dec. 6—Indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Racine, Wis., 23, Milwaukee 24-26.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Buffalo, N. Y., 21-26.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Concordia, Kan., March 3.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—Indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York City Nov. 10—Indefinite.
SHADOWED BY THREE (W. F. Mann, mgr.): Amherst, Ill., 21, Sterling 22, Morrison 23, Moline 26, Davenport, Ia., 27, Freeport, Ill., 28, Belvidere March 1.
SIEBA, THOMAS E. (A. H. Woods, mgr.): Norfolk, Va., 21-26, Richmond 28-March 5.
SHOEMAKER (Gus Hill, mgr.): Philadelphia, Pa., 21-26.
SKINNER, OTIS (Joseph Buckley, mgr.): New York City Jan. 3—Indefinite.
SOTHERN, E. H. and JULIA MARLOWE (The Shuberts, mgrs.): New York City 7-March 5.
SPOONER, CREIL (C. E. Blaney's Amusement Co.): New Orleans, La., 20-26.
SQUAW MAN (Lieber and Co., mgrs.): St. Louis, Mo., 20-26, Springfield, Ill., 27-March 2, Peoria 3-5.
ST. ELMO (Vaughan Glaser, mgr.): Philadelphia, Pa., 21-26, Washington, D. C., 28-March 5.
ST. ELMO (Eastern: Vaughan Glaser, mgr.): Corning, N. Y., 21, Auburn 22, Elmira 23, Hornell 24, Olean 25, Jamestown 28, Bradford, Pa., March 1, Oil City 2, Franklin 3, Erie 4.
STAHL, BOSE (Henry B. Harris, mgr.): Chicago, Ill., 7-26, Benton Harbor, Mich., 27, Elkhart, Ind., 28, Goshen March 1, So. Bend 2, Kalamazoo, Mich., 3, Grand Rapids 4, 5.
STARR, FRANCES (David Belasco, mgr.): Pittsburgh, Pa., 21-26, Cleveland, O., 28-March 5.
STEWART, MAY (J. E. Cline, mgr.): Guthrie, Okla., 21, Norman 22, Shawnee 23, Chandler 24, Sapulpa 25, Muskogee 26, Tulsa 28, Claremore March 1.
STRONGHEART (Wm. O. Tisdale, mgr.): Birmingham, Ala., 21-26, Memphis, Tenn., 28-March 5.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York City 21-26, Knoxville, Tenn., 23, Chattanooga March 1, 2, Atlanta, Ga., 3, 5.
TEMPEST AND SUNSHINE (Central: W. F. Mann, prop.): Osceola, Mich., 21, Alpena 23, Onaway 23, Cheboygan 24, Newberry 25, Munising 26, Negaunee 28, Crystal Falls March 1.
TEMPEST AND SUNSHINE (Eastern: W. F.

Mann, prop.): Dongola, Ill., 21, Oshkosh 22, Vienna 23, Marion 24, Carversville 25, Murphysboro 26, Collinsville 27, Alton 28, Wellsboro, Mo., March 1.
TEMPEST AND SUNSHINE (Southern: W. F. Mann, prop.): Andalusia, Ala., 21, Florala 22, Dothan 23, Bainbridge, Ga., 24, Quitman 25, Thomasville 26, Moultrie 28, Dawson March 1.
TEMPEST AND SUNSHINE (Western: W. F. Mann, prop.): Lombard, N. M., 21, Morienc, Ariz., 22, Clifton 23, Deming, N. M., 24, Silver City 25, El Paso, Tex., 26, 27, Pecos 28, Midland March 1.
TEMPEST, MABEL (Charles Frohman, mgr.): Pittsburgh, Pa., 21-26, Chicago, Ill., 28-March 12.
THE (Special: Charles Frohman, mgr.): Macon, Ga., 21, Columbus 22, Birmingham, Ala., 23, Montgomery 24, Pensacola, Fla., 25, Mobile, Ala., 26.
THIEF, THE (Western: Dan Frohman, mgr.): Parkersburg, O., 21, Marietta 22, Belleair 23, Steubenville 24, Madison 25, Canton 26.
THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Baltimore, Md., 21-26, Brooklyn, N. Y., 28-March 5.
THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Little Rock, Ark., 21, Hot Springs 22, Memphis, Tenn., 23, Vicksburg 24, Jackson 25, Baton Rouge, La., 27, Natchez, Miss., 28, Vicksburg March 1, Monroe, La., 2, Shreveport 3, Palestine, Tex., 4, Galveston 5.
THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Scranton, Pa., 21-23, Homestead 24, Carbondale 25, Pittston 26, Danville 28, Shoshone March 1, Mahanoy City 2, Pottsville 3, Hazleton 4, Maston 5.
THREE WEEKS: Washington, D. C., 21-26.
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Philadelphia, Pa., 21-March 3.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Rochester, Minn., 21, Red Wing 22, Faribault 23, Owatonna 24, St. Peter 25, Mankato 26, New Ulm 27, Albert Lea 28, Mason City, Ia., March 1, Dubuque 2, Clinton 3, Cedar Rapids 4, 5.
TRAVELING SALESMAN (Co. G: Henry B. Harris, mgr.): Fortoria, O., 21, Tiffin 22, Defiance 23, Van Wert 24, St. Marys 25, Lima 26, Kenton 28, Bellefontaine March 1, Wapakoneta 2, Piqua 3, Middletown, Ind., 5.
TURNER, W. H.: Indianapolis, Ind., 21-23.
TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Athens, O., 21, Corning 22, Shawnee 23, Lancaster 24, New Lexington 25, Zanesville 26.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibbie, mgr.): Buffalo, N. Y., 21-26, Toledo, O., 28-March 2, Chatham, Ont., 3, St. Catharines 4, Hamilton 5.
UNDER SOUTHERN SKIES (Harry Deel Parker, mgr.): New Haven, Conn., 22, Waterbury 23, Hartford 24, Worcester, Mass., 25, 26, Nashua, N. H., 28, Manchester March 1, Biddeford, Me., 2, Lewiston 3, Portland 4, 5.
VIRGINIAN, THE (J. H. Palmer, mgr.): Eugene, Ore., 22, Salem, 23, Portland 24-26.
WALKER, CHARLOTTE (David Belasco, mgr.): New York City Jan. 20—Indefinite.
WALSH, BLANCHE (A. H. Woods, mgr.): Oakland, Cal., 21-25, San Jose 26, 27, Stockton 28.
WARFIELD, DAVID (David Belasco, mgr.): Winnipeg, Man., 21-26, Grand Forks, N. D., 28-March 1, Fargo 2, Duluth, Minn., 3-5.
WARNER, H. B. (Lieber and Co., mgrs.): New York City Jan. 21—Indefinite.
WHERE THERE'S A WILL (Maurice Campbell, mgr.): New York City Feb. 7—Indefinite.
WHITESIDE WALKER (Lieber and Co., mgrs.): Boston, Mass., 14-26.
WHITE SQUAW (Louis F. Werba, mgr.): Decatur, Ala., 21, Chattanooga, Tenn., 22, Knoxville 23, Bristol 24, Bluefield, W. Va., 25, Williamsport 26, Staunton, Va., 28, Lynchburg March 1, Charlottesville 2, Richmond 3, Norfolk 4, Tarboro, N. C., 5.
WILDFIRE (Harry Deel Parker, mgr.): Ellensburg, Wash., 21, North Yakima 22, Colfax, Ida., 24, Pullman 25, Lewiston 26, Spokane, Wash., 28-March 1.
WILLIAMS, HATTIE (Charles Frohman, mgr.): St. Louis, Mo., 21-26.
WILSON, AL. H.: Lewistown, Pa., 21, Altoona 22, Ridgway 23, Du Bois 24, Piquetteburg 25, Johnstown 26, Brooklyn, N. Y., 28-March 5.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York City Dec. 27—Indefinite.
WYNDAV, CHARLES
WYOMING GIRL (Mrs. E. Le Roy, mgr.): Sorento, Ill., 22, Cochen 23, Keosauqua 24, Sandoval 25, Salem 26.
STOCK COMPANIES.
ACADEMY OF MUSIC (Klimt and Gaszold, mgrs.): Chicago, Ill., July 25—Indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 25—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. —Indefinite.
ATHON: Portland, Ore.—Indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. F. Rootwick, mgr.): Bayonne, N. J., Dec. 6—Indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BIZOU (David R. Huntington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.
BIZOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.
BURBANK (Olivier Morosco, mgr.): Los Angeles, Cal.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.
CRITERION THEATRE (Klimt and Gaszold, mgrs.): Chicago, Ill., Dec. 10—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.
FOREB: Brooklyn, N. Y., Aug. 28—Indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—Indefinite.
FOREPAUGH: Cincinnati, O.—Indefinite.
FRAWLEY, T. Daniel (Frawley, mgr.): Winnipeg, Man. Nov. 29—Indefinite.
FRENCH: Montreal, P. Q., Sept. 27—Indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 23—Indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.

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GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.
 GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.
 GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
 GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.
 GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—Indefinite.
 GRAND (Howe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.
 GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.
 HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.
 HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
 HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
 HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Haldan, mgr.): Superior, Wis.—Indefinite.
 HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 8—Indefinite.
 HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite.
 HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.
 IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.
 INDIANA: South Bend, Ind.—Indefinite.
 IRVING PLACE (Burgarth and Stein, mgrs.): New York City Oct. 4—Indefinite.
 KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.
 LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 3—Indefinite.
 LYBIC, LINCOLN, Neb.—Indefinite.
 LYTTEL, BERT: Rochester, N. Y., June 14—Feb. 19.
 MACK-LEONE: Salt Lake City, U.—Indefinite.
 MANHATTAN (G. Jack Parsons, mgr.): Philadelphia, Pa.—Indefinite.
 MARVIN (College): Charles B. Marvin, mgr.: Chicago, Ill., Aug. 30—Indefinite.
 MOREY: Waterloo, Ia., Dec. 25—Indefinite.
 NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.
 NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—Indefinite.
 NEW THEATRE (Lee Shubert, mgr.): New York City Nov. 9—Indefinite.
 NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
 NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
 OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—Indefinite.
 ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.
 PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—Indefinite.
 PAYTON (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.
 PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 18—Indefinite.
 PRISTON BRICKER: Ft. Wayne, Ind., Dec. 25—Indefinite.
 PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
 RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—Indefinite.
 SCHILLER: Savannah, Ga., Dec. 25—Indefinite.
 SHERMAN: Des Moines, Ia.—Indefinite.
 SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—Indefinite.
 SPRINGFIELD: Springfield, U.—Indefinite.
 TRAHERN (Al Trahern, mgr.): Camden, N. J., Feb. 14—Indefinite.
 TRADWELL-WHITEY: Lansing, Mich.—Indefinite.
 TURNER STOCK (George L. West, mgr.): Boise, Ia.—Indefinite.
 VAN DYKE AND EATON (P. Mack, mgr.): Des Moines, Ia.—Indefinite.
 WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—Indefinite.
 WILLIAMS AND STEVENS: Jacksonville, Fla., 14—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite.
 YANKEE DOODLE (Himmelsin's): Superior, Wis., Nov. 25—Indefinite.
 YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 20—Indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amaden, mgr.): Xenia, O., 21-26.
 BOYER, NANCY (Harry A. March, mgr.): Erie, Pa., 21-26, Meadville 28-March 5.
 CARROLL COMEDY (Ion Carroll, mgr.): Pocatello, Ia., 21-26.
 CASH, BURBANK (Fred Taggart, mgr.): Bedford, Ind., 21-26.
 CHAUNCEY-KRIFFER (Fred Chauncey, mgr.): Cortland, N. Y., 21-26, Rome 28-March 5.
 CUTTER STOCK (Wallace R. Cutter, mgr.): Chattanooga, Tenn., 21—Indefinite.
 DE LACY, RICHIE (Fitchburg, Me., 21-26).
 GRAYCE, HELEN (N. Appel, mgr.): Pottsville, Pa., 21-26.
 GUY STOCK: Greenville, O., 21-26, Newark 28-March 5.
 HARVEY STOCK (Southern: L. A. Emmert, mgr.): Monroe, Ind., 21-26, Marion 28-March 5.
 HAYWARD, GRACE: Vincennes, Ind., 21-26, Alton, Ill., 28-March 5.
 HICKMAN-BESSREY (Harry S. Lihon, mgr.): Taylorville, Ill., 21-26, Champaign 28-March 5.
 HICKMAN-BESSREY STOCK (W. A. White, mgr.): Mason City, Ia., 21-26, Ft. Dodge 28-March 5, Grinnell 3-5.
 HIMMELIN IMPERIAL STOCK (John A. Himmelin, mgr.): Kokomo, Ind., 21-26.
 KEITH STOCK (Cato S. Keith, mgr.): Logansport, Ind., 21-26.
 KRYEY STOCK (S. Willard, mgr.): Jamestown, N. Y., 21-26, Olean 28-March 5.
 LONG, FRANK E. (Frank E. Long, mgr.): Pierre, S. D., 21-26, Phillips 28-March 5.
 MANHATTAN STOCK (C. W. Russell, mgr.): Battle Creek, Mich., 20-26.
 MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—Indefinite.
 MARKS BROS. (Joe Marks, mgr.): Calgary, Albr., Can., 14-26.
 MARKS, TOM, STOCK (Tom Marks, mgr.): Adrian, Mich., 21-March 5, Battle Creek 5-12.
 MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Quincy, Ill., 20-26, Washington, Ia., 28-March 5.
 MOCK SALL STOCK (S. L. Kelly, mgr.): Merrill, Wis., 21-26.
 MOREY STOCK (A. A. Murphy, mgr.): Lawton, Okla., 20-26, El Reno 27-March 5.
 NATIONAL STOCK: Tulsa, Okla., Jan. 31-28.
 PICKERTS AND CO. (Willie Pickerts, mgr.): Quitman, Ga., 21-23, Valdosta 24-26.
 SEE, WILLIAM (Lee McClellan, mgr.): Bowdoin, N. D., 21-26.
 SIGHTS STOCK (J. W. Sights, mgr.): Lansing, N. D., 21-23, Kearney 28-March 5.
 TAYLOR, ALBERT: Austin, Tex., 21, 22, Granger 23, 24, Bastron 25, 26, La Grange 28, Brenham March 1, 2, Caldwell 3, 4.
 TAYLOR STOCK (H. W. Taylor, mgr.): Woonsocket, R. I., 21-26, Westerly 28-March 5.

WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 8-March 26.
 WRIGHT THEATRE CO. (Hillard Wright, mgr.): Hills, Minn., 21-26, Doon, Ia., March 1-3.
 WINNINGER BROS. STOCK (Frank Winninger, mgr.): Mountbush, Ill., 21-26, Ft. Madison, Ia., 28-March 5.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Savannah, Ga., 21, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24, Charlotte, N. C., 25, Lynchburg, Va., 26, Roanoke 28.
 ARCADIAN, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
 BABES IN TOYLAND: Salt Lake City, U., 23-26.
 BENARD, SAM (The Shuberts, mgrs.): Detroit, Mich., 21-26, Chicago, Ill., 28—Indefinite.
 BLACK PATTI (B. Voelckel, mgr.): Cleveland, O., 21-26, Detroit, Mich., 27-March 5.
 BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., 7-March 26.
 BROWN OF HARVARD (W. J. Nodine, mgr.): Minneapolis, Minn., 20-26.
 BUSTER BROWN (Easter: E. A. Denman, mgr.): Rochester, Pa., 21, Butler 22, Greenville 23, Franklin, Pa., 24, Meadville 25, Sharon 26, New Castle 28.
 BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): Batesville, Ark., 21, Newport 22, Poplar Bluff, Mo., 23, Caruthersville 24, Memphis, Tenn., 25, 26, Jackson 27.
 CAHILL, MARIE (D. Y. Arthur, mgr.): El Paso, Tex., 21, San Antonio 23, Austin 25, Dallas 26, Ft. Worth 28, March 1, Waco 2, Galveston 3, Houston 4, Beaumont 5.
 CABLE, RICHARD (Carle-Marks Co., mgrs.): Baltimore, Md., 21-26.
 CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Wilmington, N. C., 21, Raleigh 23, Durham 24, Greensboro 24, Salisbury 25, Charlotte 26.
 CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City Sept. 13—Indefinite.
 COLE AND JOHNSON (A. H. Wilbur, mgr.): Boston, Mass., 21-26, Providence, R. I., 28-March 5.
 CRANE MUSICAL STOCK (Charles L. Crane, mgr.): El Paso, Tex., Feb. 6—Indefinite.
 DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): New York City 21-26.
 DICK WHITTINGTON (The Shuberts, mgrs.): Chicago, Ill., 20-26.
 DOLLAR PRINCESS (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.
 DRESSLER, MARIE (Low Fields, mgr.): Baltimore, Md., 21-26.
 EIGHT BELLS (Byrnes Bros., mgrs.): Anderson, Ind., 21, Logansport 23.
 FIELDS, LEW (Low Fields, mgr.): Chicago, Ill., 13-26.
 FLIRTING PRINCESS (Mort. H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.
 FOLLIES OF 1909 (Florence Ziegfeld, mgr.): Chicago, Ill., 14-26.
 FORT-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Austin, Tex., 21, Houston 22, 23, Galveston 24, Beaumont 25, Lake Charles, La., 26, New Orleans 27-March 5.
 GRAB, FLORENCE (Jules Morry, mgr.): Louisville, Ky., 21-26.
 GENE, ADELIN (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., 21-26.
 GIRL AT THE HELM (H. H. Frasse, prop.): Kenosha, Wis., 21, Elkhart, Ind., 23, Boston Harbor, Mich., 23, Kendallville, Ind., 24, Angola 25, Kalamazoo, Mich., 26, Michigan City, Ind., 27, Muskegon, Mich., 28, Manistee March 1, Traverse City 3, Cadillac 5, Big Rapids 6, Jonesville 8.
 GIRL QUESTION (Eastern: H. H. Frasse, prop.): Fairbault, Minn., 21, Eau Claire, Wis., 22, Hastings, Minn., 23, Ashland, Wis., 24, Duluth, Minn., 25, Hibbing 27, Superior, Wis., 28, Ironwood, Mich., March 1, Norway 2, Manistique 3, Sault Ste. Marie 4, 5, Cheboygan 6.
 GIRL QUESTION (Western: H. H. Frasse, prop.): Concordia, Kan., 21, Salina 22, Albia 23, Junction City 24, Manhattan 25, Soldiers Home 26, Atchison 27, Lawrence 28, Trenton, Mo., March 1, Kirksville 3, Macon, Ill., 3, Canton 4, Ottawa 5.
 GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Perryville, Pa., 21, Altoona, Pa., 22, Morris 23, Benson 24, Willmar 25, St. Cloud 26, Melrose 27, Royalton 28.
 GLASER, LULU (The Shuberts, mgrs.): Philadelphia, Pa., 7-26.
 GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Philadelphia, Pa., 25-March 12.
 GODDESS OF LIBERTY (Mort. H. Singer, mgr.): St. Louis, Mo., 21-26.
 GOLDEN GIRL (M. H. Singer, mgr.): Louisville, Ky., 21-23, Lafayette, Ind., 24.
 GRAND OPERA (Oscar Hammerstein, mgr.): New York City Nov. 8—Indefinite.
 GRAND OPERA (Metropolitan Opera Co., mgrs.): New York City Nov. 15—Indefinite.
 HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—Indefinite.
 HELD, ANNA (Florence Ziegfeld, mgr.): Cincinnati, O., 21-26, Cleveland, O., 28-March 5.
 HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Philadelphia, Pa., 14-26.
 HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Alexandria, Ia., 21, Shreveport 22, Lake Charles 23, Beaumont, Tex., 24, Galveston 25, Houston 26, 27, San Antonio 28, March 1.
 HOPPER, DE WOLF (D. V. Arthur, mgr.): Washington, D. C., 21-26.
 HUNTLEY, GEORGE P. (Charles Frohman, mgr.): Montreal, P. Q., 21-26.
 IN PANAMA (Al Rich Co., mgrs.): Providence, R. I., 21-26, Worcester, Mass., 28-March 5.
 ISLE OF SPICE (J. A. Wade, prop.): Springfield, Mo., 21, Joplin 22, Chanute, Kan., 23, Junction City 24.
 JANIS, ELISE (Chas. B. Dillingham, mgr.): Cleveland, O., 21-26, Erie, Pa., 28.
 JOLLY RACHELERS (Low Fields, mgr.): New York City Jan. 6—Indefinite.
 JUVENILE BORTONIANS (B. E. Lang, mgr.): Crookston, Minn., 21, 22, Warren 23, Gratton, N. D., 24, Landon 25, 26.
 KING DODD (John Cort, mgr.): Lincoln, Neb., 21, St. Joseph, Mo., 22, Topeka, Kan., 23, Ft. Scott 24, Pittsburg 25, Springfield, Mo., 26, Joplin 27, Coffeyville, Kan., 28, Bartlesville Okla., March 1, Tulsa 2, Muskogee 3, McAlester 4, Oklahoma City 4, 5.
 KING OF CADONIA (J. C. Williams, mgr.): Christchurch, New Zealand, 21-March 5.
 Oamaru T. Russell 8-17, Invercargill 18, 19.
 KISSING GIRL: St. Paul, Minn., 20-26.

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KOLB AND DILL: San Francisco, Cal., Oct. 4—Indefinite.

LAND OF NOD (Samuel E. Horke, mgr.): Cheyenne, Wyo., 21, North Platte, Neb., 22, Kearney 23, Grand Island 24, Fremont 25.

LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Carthage, Mo., 21, Springfield 22, Decatur 23, Sedalia 24, Mexico 25, Alton, Ill., 26, Belleville 27, Carbondale 28.

LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Los Angeles, Cal., 21-26, San Francisco 28.

LOVE CURE (Henry W. Savage, mgr.): Chicago, Ill., 18-20.

MANHATTAN OPERA CO. (Robt. Kane, mgr.): Tampa, Fla., 24-March 19.

MCPADDEN'S FLATS (Barton and Wiswell, mgrs.): Rochester, N. Y., 21-23, Syracuse 24-25, Baltimore, Md., 28-March.

MA'S NEW HUSBAND (Harry Scott, mgr.): Campbell, Mo., 21, Poplar Bluff, Ia., 22, Boone Terre 24, Fostus 25, Desoto 26, St. Charles, Mo., 27, Sparta, Ill., 28.

MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Newark, N. J., 21-26, Brooklyn, N. Y., 28-March.

MERRY WIDOW (Western: Henry W. Savage, mgr.): Victoria, B. C., 21, Vancouver 22, 23, Bellingham, Wash., 24, Tacoma 25, 26, Portland, Ore., 27-March 2.

MISS MOLLY MAY: Chicago, Ill.—Indefinite.

MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 18—Indefinite.

MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—Indefinite.

NEWTOWNS AND THEIR BARY, THE (Geo. Scott, mgr.): Kansas City, Mo., 30-36, St. Joseph 37, 22.

POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): Crayfordsville, Ind., 21-26, La Fayette 28-March 5.

POWERS, JAMES T. (The Shuberts, mgrs.): Louisville, Ky., 21-26.

PAIR OF BOHEMIA (Law Fields, mgr.): Philadelphia, Pa., 21-March 5.

PRINCE OF TONIGHT (M. H. Singer, mgr.): Oklahoma City, Okla., 21, 22, Sapulpa 23, Muskogee 24, South McAlester 25, Little Rock, Ark., 26, Memphis, Tenn., 28.

QUEEN OF THE MOULIN ROUGE (Al. H. Woods, mgr.): Worcester, Mass., 21, 22, New Britain, Conn., 23, Meriden 24, New Haven 25, Philadelphia, Pa., 28-March 12.

SAVS, THE (Stair and Nicolai, mgrs.): Worcester, Mass., 31-36.

RED MILL, THE (A. H. Emery, mgr.): Douglas, Ark., 21, Bixbee 22, Tucson 23, Phoenix 24, 25, Redlands, Cal., 26, San Diego 27, 28.

RING, BLANCH (Law Fields, mgr.): New York city Feb. 10—Indefinite.

ROYAL CHEF (F. A. Wade's): Lafayette, Ind., 21.

SCHUFF, FRITZ (Charles B. Dillingham, mgr.): Dayton, O., 21, Indianapolis, Ind., 22, 23, 24, Grand Rapids, Mich., 25, Toledo, O., 26, Detroit, Mich., 28-March 5.

SCHOOL DAYS (Stair and Havlin, inc, mgrs.): Toledo, O., 30-36, Grand Rapids, Mich., 27, March 8.

SIDNEY, GEORGE (Al. H. Woods, mgr.): Wheeling, W. Va., 21-25, East Liverpool, O., 24, Wheelingville 25, McKeesport, Pa., 26, Pittsburgh 28-March 5.

SILVER THREADS: Philadelphia, Pa., 21-26, Wheeling, W. Va., 28-March 2, Youngstown, O., 3-5.

SMART SET (Barton and Wiswell, mgrs.): Chicago, Ill., 20-23, Grand Rapids, Mich., 24-26, Warren, Ind., 27, Dayton, O., 28.

SOUL KISS (Eastern: John T. Pearce, mgr.): Paterson, N. J., 21, Paterson, Pa., 22, Reading 23, Norristown 24, Atlantic City, N. J., 25, 26, Honesdale, Pa., 28, Middletown, N. Y., March 5, Newburgh 2, Poughkeepsie 3, Kingston 4, Utica 5.

STUBORN CINDERELLA (Princess Amusement Co., mgrs.): Helena, Mont., 21, Missoula 22, Wallace, Ida., 23, Spokane, Wash., 24-26, Wells Walla 28.

SUNNY SIDE OF BROADWAY: Richmond, Va., 21-26, Norfolk 28-March 5.

SUPPERA (Edwin Warner, mgr.): Nashville, Tenn., 21-25, Chattanooga 26.

TALK OF NEW YORK (Cohan and Harris, mgrs.): New Orleans, La., 20-26.

TEAL'S, RAYMOND, MUSICAL COMEDY: Wichita, Kan.—Indefinite.

TINY LOVER, A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—Indefinite.

TWINE TWINS (Joseph M. Gaites, mgr.): Waco, Tex., 21, Austin 22, San Antonio 23-26, Houston 28-March 2, Galveston 5, Beaumont 6, Lake Charles, La., 5.

TWINE TWINS (Chas. H. Wuera, mgr.): Manhattan, Minn., 21, Duluth 22, Owatonna 23, Rochester 24, Red Wing 25, Winona 26.

TWINE TWINS (Joe M. Gaites, mgr.): Buffalo, N. Y., 21-26.

TIME, THE PLACE AND THE GIRL (Eastern: H. H. Frasse, prop.): Henderson, N. C., 21, Raleigh 22, Goldsboro 23, Raleigh 24, Greensboro 25, Durham 26, Winston-Salem 27, Spartanburg, S. C., March 1, Asheville, N. C., 2, Charlotte 3, Newberry, S. C., 4, Columbia 5.

TIME, THE PLACE AND THE GIRL (Western: H. H. Frasse, prop.): St. Paul, Minn., 20-26, Minneapolis 27-March 5.

TRIP TO JAPAN AND THROUGH THE GATES OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—Indefinite.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Dayton, O., 22, Toledo 24, 25.

VIERNESE OPERA (Emil Beria, mgr.): Chicago, Ill., Nov. 21—Indefinite.

WARD AND YOKER (E. D. Stair, mgr.): Brooklyn, N. Y., 21-26, Jersey City, N. J., 28-March 5.

WILL MUSICAL COMEDY (J. B. Willis, mgr.): Hanover, Ind., 21-26.

WINE, WOMAN AND SONG (M. M. Thelma, mgr.): Galveston, Tex., 21, San Antonio 22, El Paso 23, Bismarck 24, 25.

WIZARD OF WIRLAND (Western: Harry Scott, mgr.): Plattburg, N. Y., 21, Malone 22, Ogdensburg 23, Gouverneur 24, Carthage 25, Watertown 26, Oswego 28.

YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Springfield, Mass., 22.

YOKER AND ADAMS (Ed. E. Daley, mgr.): Brooklyn, N. Y., 21-26.

YINN'S MUSICAL COMEDY: Savannah, Ga., 10-21.

DOCKSTADDER'S, LEW (J. H. Decker, mgr.): Brooklyn, N. Y., 21-26.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—Indefinite.

FELLS (Al. G. Field, mgr.): Detroit, Mich., 20-26, Flint 28, Lansing March 1, Jackson 2, Battle Creek 3, Kalamazoo 4, So. Bend, Ind., 5.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Watkins, Minn., 21, Eden Valley 22, Lynesville 23, 24, Belgrade 25, Brocton 26, GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Mass., 28-March 5.

RICHARDS AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Jacksonville, Fla., 21, St. Augustine 22, Palatka 23, Daytona 24, Cocoa 25, Ft. Pierce 26, Titusville 28.

BURLESQUE.

AMERICAN (Taddy Simonds, mgr.): Detroit, Mich., 21-26, Chicago, Ill., 28-March 5.

AVENUE GIRLS (Lou Outlin, mgr.): St. Joseph, Mo., 24-26, Kansas City 28-March 5.

BEHMAN SHOW (Jack Singer, mgr.): Schenectady, N. Y., 21-23, Albany 24-26, Boston, Mass., 28-March 5.

BIG REVIEW (Henry P. Dixon, mgr.): Philadelphia, Pa., 21-26, Wilkes-Barre 28-March 2, Scranton 3-5.

BOHEMIANS (Al. Lohin, mgr.): Cleveland, O., 21-26, Pittsburgh, Pa., 28-March 5.

BON TONE (Walter and Rush, mgrs.): Providence, R. I., 21-26, Boston, Mass., 28-March 5.

BOWERY (M. M. Rosenthal, mgr.): New York city 21-26, Providence, R. I., 28-March 5.

BRIGADIERS (Wash. Martin, mgr.): Kansas City, Mo., 21-26, St. Louis 28-March 5.

BROADWAY GALLERY GIRLS (Louis J. Oberwald, mgr.): Scranton, Pa., 21-23, Wilkes-Barre 24-26, Paterson, N. J., 28-March 2, Newark 3-5.

CENTURY GIRLS (John Meynhan, mgr.): St. Paul, Minn., 21-26, St. Joseph, Mo., 28-March 5.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Brooklyn, N. Y., 14-26, New York city 28-March 6.

COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): New York city 21-26, Philadelphia, Pa., 28-March 5.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Philadelphia, Pa., 21-26, Newark, N. J., 28-March 5.

COZY CORNER GIRLS (Sam Robinson, mgr.): Philadelphia, Pa., 21-26, Scranton 28-March 2, Wilkes-Barre 3-5.

CRACKERJACKS (Harry Leoni, mgr.): Boston, Mass., 21-26, New York city 28-March 5.

Dainty DUCHESSE (Weber and Rush, mgrs.): Newark, N. J., 21-26, Hoboken 28-March 5.

DREAMLAND (Isay Grods, mgr.): Indianapolis, Ind., 21-26, Louisville, Ky., 28-March 5.

DUCKLING (Frank Calder, mgr.): Brooklyn, N. Y., 21-March 5.

EMPIRE (Jesse Burns, mgr.): Toronto, Ont., 21-26, Buffalo, N. Y., 28-March 5.

FADS AND FOLLIES (Chas. E. Arnold, mgr.): Brooklyn, N. Y., 21-March 5.

FASHION PLATES (Harry Montague, mgr.): Montreal, P. Q., 21-26, Toronto, Ont., 28-March 5.

FAY FOSTER (John Griever, mgr.): Cleveland, O., 28-March 5.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Milwaukee, Wis., 21-26, Minneapolis, Minn., 28-March 5.

FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Baltimore, Md., 21-26, Washington, D. C., 28-March 5.

PROLISOME LAMBS (T. E. Block, mgr.): Louisville, Ky., 21-26, Cincinnati, O., 28-March 5.

GAITY GIRLS (Pat White, mgr.): Washington, D. C., 21-26, Baltimore, Md., 28-March 5.

GAY MASQUERADERS (Harry Hill, mgr.): Toronto, Ont., 21-26, Rochester, N. Y., 28-March 5.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Washington, D. C., 21-26, Wheeling, W. Va., 28-March 5.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Chicago, Ill., 21-26, Cincinnati, O., 28-March 5.

GOLDEN CHOOK (Jacobs and Jorman, mgrs.): Albany, N. Y., 21-23, Schenectady 24-26, New York city 28-March 5.

HASTINGS (Harry Hastings, mgr.): Louisville, Ky., 21-26, St. Louis, Mo., 28-March 5.

IMPERIALS (Sam Williams, mgr.): Buffalo, N. Y., 21-26, Detroit, Mich., 28-March 5.

IRVING'S BIG SHOW (New York city 21-26).

IRVING'S GIBSON GIRLS (Brooklyn, N. Y., 14-26, New York city 28-March 5).

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): St. Louis, Mo., 21-26, Indianapolis, Ind., 28-March 5.

JERSEY LIPS (Wm. S. Clark, mgr.): Chicago, Ill., 21-March 5.

JOLLY GIRLS (Richard Patton, mgr.): Philadelphia, Pa., 28-March 5.

KENTUCKY BELLES (Robert Gordon, mgr.): Chicago, Ill., 21-26, Milwaukee, Wis., 28-March 5.

KNICKERBOCKERS (Louis Robie, mgr.): Cleveland, O., 21-26, Columbus 28-March 2, Wheeling, W. Va., 3-5.

LADY BUCCANNERS (Harry Strauss, mgr.): Troy, N. Y., 21-23, Albany 24-26, Montreal, P. Q., 28-March 5.

LIP LIFTERS (H. S. Woodhull, mgr.): New York city 21-26, Brooklyn, N. Y., 28-March 5.

LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—Indefinite.

MAJESTIC (Fred Irwin, mgr.): Philadelphia, Pa., 21-26, Baltimore, Md., 28-March 5.

MARATHON GIRLS (Ph. Sheridan, mgr.): Kansas City, Mo., 21-26, Omaha, Neb., 28-March 5.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Boston, Mass., 21-26, Springfield 28-March 2, Holyoke 3-5.

MERRY MAIDENS (Harry Hodges, mgr.): Minneapolis, Minn., 21-26, St. Paul 28-March 5.

MERRY WHIRL (Louis Epstein, mgr.): Minneapolis, Minn., 21-26, Milwaukee, Wis., 28-March 5.

MISS NEW YORK, JR. (Ed. E. Chapman, mgr.): Baltimore, Md., 21-26, Philadelphia, Pa., 28-March 5.

MORNING, NOON AND NIGHT (Walter Romberg, mgr.): New York city 21-26, Newark, N. J., 28-March 5.

MOULIN ROUGE (Chas. Edwards, mgr.): Newark, N. J., 21-26.

PARISIAN WIDOWS (Weber and Rush, mgrs.): St. Louis, Mo., 21-26, Kansas City 28-March 5.

QUEENS OF THE JARDIN DE PARIS (Wheeling, W. Va., 21-23, Columbus, O., 24-26, Toledo 28-March 5).

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Columbus, O., 21-23, Wheeling, W. Va., 24-26, Pittsburgh, Pa., 28-March 5.

RENTE-SANTLEY (George Leavitt, mgr.): Detroit, Mich., 21-26, Chicago, Ill., 28-March 5.

RIALTO ROUNDERS (Dave Kraus, mgr.): Mil-

waukee, Wis., 21-26, Chicago, Ill., 28-March 12.

RICE AND BARTON'S (Chas. Barton, mgr.): Buffalo, N. Y., 21-26, Toronto, Ont., 28-March 5.

ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Cincinnati, O., 21-26, Louisville, Ky., 28-March 5.

ROSE HILL (Rice and Barton, mgrs.): Rochester, N. Y., 21-26, Schenectady 28-March 2, Albany 3-5.

ROSE SYDELL (W. S. Campbell, mgr.): Springfield, Mass., 21-23, Holyoke 24-26, New York city 28-March 5.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Pittsburgh, Pa., 21-26, Buffalo, N. Y., 28-March 5.

SAM DEVERE (Louis Starke, mgr.): Wilkes-Barre, Pa., 21-26, Scranton 24-26, Albany, N. Y., 28-March 2, Troy 3-5.

SAM SCHIBNER'S (Morris Weinstein, mgr.): New York city, N. Y., 21-26, Albany 28-March 5.

SAM T. JACOB (Will Boehm, mgr.): Cincinnati, O., 21-26, Chicago, Ill., 28-March 5.

SERENADES (James Woodson, mgr.): Toledo, O., 21-26, Detroit, Mich., 28-March 5.

STAR AND GARTER (Al. Nathan, mgr.): Omaha, Neb., 21-26, Minneapolis, Minn., 28-March 5.

STAR SHOW GIRLS (John T. Baker, mgr.): Boston, Mass., 21-March 5.

TIGER LILIES (W. N. Drew, mgr.): Pittsburgh, Pa., 21-26, Washington, D. C., 28-March 5.

TOWN TALK (Barney Gerard, mgr.): Albany, N. Y., 21-23, Troy 24-26, Jersey City, N. J., 28-March 2, Paterson 3-5.

TROCADEROS (C. H. Waldron, mgr.): Chicago, Ill., 14-26, Cleveland, O., 28-March 5.

UNFURNISHED (Chas. Donoghue, mgr.): Boston, Mass., 14-26, Troy, N. Y., 28-March 2, Albany 3-5.

VANITY FAIR (Harry Hill, mgr.): Hoboken, N. J., 21-26, New York city 28-March 5.

WASHINGTON SOCIETY GIRLS (La Watson, mgr.): Paterson, N. J., 21-23, Jersey City 24-26, Boston, Mass., 28-March 12.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): New York city 21-26.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Chicago, Ill., 21-26.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Jersey City, N. J., 21-23, Paterson 24-26, New York city 28-March 5.

BANDS.

RAMO'S SPANISH ORCHESTRA: Keokuk, Ia., 21, Osnerville 22, Mt. Airy 23, Lansing 24, Yalisco 25, Dexter 26.

ROUNDS' LADIES' BAND (H. O. Rounds, mgr.): Ardmore, Okla., 21, Sapulpa 22.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Sao Paulo, Brazil, 21-March 5, Rio de Janeiro 4-14.

MISCELLANEOUS.

BAKOOT AMUSEMENT SHOW: Columbus, Ga., 21-26.

BUSONI: Louisville, Ky., 21.

DUNCAN, HYPODIST (L. O. Sallado, mgr.): Bloomington, Ind., 21-26, Bedford 28-March 5.

FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Hillsdale, Mich., 21, Charlotte 22, Eaton Rapids 23, Lawton 24, Kalamazoo 25-27, Cedar Springs 28, Greenville March 1, Lansing 2, Battle Creek 3, Kalamazoo 4-7.

FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Alton, Ill., 21-26.

HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 6—Indefinite.

NEWMAN THE GREAT (Hypnotist): Brownsville, Mo., 18-21, Havana 22.

LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Gloversville, N. Y., 21-March 5.

LITCHFIELD, NEIL TRIO: Bennett, Ill., 21, Arthur 22, Bethany 23, Clinton 24, Pontiac 25, Fairview 26, Stronghurst 28, Red Oak, Ia., March 2, Sabula 3, Osceola 4, Meconine, Wis., 5.

POWERS' HYPNOTIC SHOW (Frank J. Powers, mgr.): Bay City, Mich., 21-26, Alpena 28-March 5.

RAYMOND, GREAT (Margie F. Raymond, mgr.): Glasgow, Scot., 21-26, Edinburgh 28.

SMITH (Albert P. Smith, mgr.): Lawistown, Ill., 24-26.

THURSTON, HOWARD (Dudley McAdow, mgr.): Milwaukee, Wis., 20-26, St. Paul, Minn., 27-March 5.

VANDERGOLD, GREAT: Denison, Tex., 21-26.

WALDEN (S. Worden, mgr.): Georgetown, S. C., 21, Greenville 22, Summerton 23, Pine-wood 24, Fairfax 25, Brunson 26.

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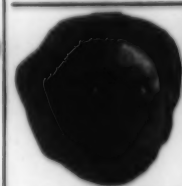
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